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Vol. LVI, No. 1, March '98

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THE VEDIC PATH

Originally Published as the Vedic Magazine
from 1906 to 1935

SHRADDHANANDA - ISSUE
DEVOTED TO SWAMI SHRADDHANANDA AND LITERATURE

"Let noble thoughts come to us from every side"

Quarterly English Journal

of

GURUKUL KANGRI VISHWAVIDYALAYA
HARDWAR, INDIA

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THE VEDIC PATH

Quarterly Journal of Vedic, Indological and Scientific Research

Vol.LVI.No1 March'98

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EDITORIAL .....

We feel pleasure to place this issue of The Vedic Path of March 1998 in the hands of our readers. We have endeavoured to give scholarly views of learned contributors to readers on the versatile genius and multi-faceted personality of Swami Shraddhanandaji, the founder of G.K.V. and manifold aspects of English literature through this issue.

We are pleased to bring out the present issue of our journal after a gap of a couple of years. We regret that some unavoidable circumstances necessitated the suspension of its publication temporarily. We, the members of the Editorial Board earnestly hope that, in the future, quarterly issues of the Vedic Path will appear regularly and will act as an instrument for the furtherance of Vedic and literary studies.

It was in 1867 at the Maha Kumbha of Hardwar that Maharishi Dayananda Saraswati raised his **Pakhand Khandini Pataaka** (the flag of Fraud-Annihilation) and launched his compaign for the establishment of Truth and for the destruction of Untruth. Having handed over the torch of Vedic knowledge to his deserving disciple, Swami Shraddhanandaji, the great sage breathed his last in September 1868. His staunch disciple followed in the footprints of this great Guru and stood at the watershed of Indian history heralding the birth of renaissant India. He under the aegis of the Arya Pratinidhi Sabha, Punjab established the Gurukula on May 16,1900 at Gujranwal which,

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Quarterly Journal of Vedic, Indological and Scientptic Research

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DEVOTED TO
LITERATURE & CULTURE.

"LET NOBLE THOUGHTS COME TO US FROM EVERY SIDE"

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HARDWAR - INDIA

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later on, was shifted to Hardwar on March 4, 1902 to hold high the cultural heritage of India at a time when Western education appeared to have engulfed the cultural, social and educational system of our country. This stimulating institution is a fine blending of what is useful to present-day living (as supplied by Western science) with pure Vedic Hinduism and its spiritual views on life freed from superstition.

The impact of the Swamiji's life and work on the Aryan people have been very profound. Swami Shraddhanandji contributed certain elements of permanent value to the Indian society, and he was undoubtedly one of the most distinguished architects of Modern India. His contribution to India's freedom movement is outstanding, as he succeeded to a great extent in demolishing the foundation of the British Empire. He strove hard to turn ignornance into intellectual awakening, conservatism into enlightenment, and supersition into reason. He heralded the dawn of a new era for the Indian people. Of all the facets of his variegated personality a theologian, historian, literateur, journalist and social reformer-Swamiji stands out pre-eminently as an enlightened educationalist and social preacher.

On the happy occasion of the present Maha Kumbha in 1998 at a Hardwar, we are bringing this issue of **The Vedic Path** in the pious memory of revered Swami Sharddhanandaji as a token of our deep love for this wonderful and fascinating personality.

K. A. Agrawal.

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Prayer To Mother

या देवी सर्वभूतेषु
कान्तिरूपेण संस्थिता।
नमस्तस्यै नमस्तस्यै
नमस्तस्यै नमो नमः।।

Salutations to the divine Mother who pervades all beings in the form of beauty. Salutations to Her, Salutations to Her, Salutations, Salutations.

-Devimahatmya

Vedic Prayer

आ ब्रह्मन् ब्राह्मणः ब्रह्मवर्चसी जायताम्।
आ राष्ट्रे राजन्यः शूरः इषव्यः अतिव्याधी महारथः जायताम्।
दोग्धी धेनुः वोढा अनड्वान्, आशु सप्तिः, पुरंधि योषा, जिष्णुः रथेष्ठाः,
सभेयः युवा, अस्य यजमानस्य वीरः पुत्रः जायताम्।
निकामे निकामे नः पर्जन्यः वर्षतु।
फलवत्यः नः ओषधयः पच्यन्ताम्।
योगक्षेमः नः कल्पताम्।।

O God, Let the learned people of our State be brilliant in intellect and lustrous in face, with faith in God. Let the soldier of our State Rashtra-be courageous, wielders of weapons, undoing the criminals and great warriors, Let the kin of the tillers of the soil yield abundant milk, let their bulls be strong bearing heavy weights, let their horses be capable of running at full speed. Let the women assure the safety of the city. Let the chairot-warriors be victorious. Let the young be sociable and cultured enough to move in the society. Let the son of the

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devotee be valorous. Let the cloud shower rain on the earth, here, there and everywhere. Let the plants and vegetables grow with their ripe fruits. Let there be welfare of all of us. (Yajur Veda, 22-22)

This description of the State in which Brahmans, Kshatriyas, and Vaishyas are in their best, corresponds with Plato's description of the State who has classified the Society into Philosophers, Soldiers and Artisans.

The adjective Purandhi used for women in the Mantra is significant. To call women as saviours of the city speaks highly of the civilisation and the culture enshrined in the Veda. Manu the Indian law-giver, says: Where women are respected there live men of divine qualities. One can judge the level of civilisation of the Society by seeing the status assigned to women. Women set the standard of civilisation of the Society.

◆◆◆ ◆◆◆

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A Confession of my Articles of Faith

Shraddhananda Sanyasi*

Friends, who know that I am a staunch advocate of the national language, ask me the reason of my starting a new weekly in English, when the Urdu daily 'Tej' and the Hindi weekly 'Arjuna' are ready at hand to enable me to give vent to my feelings and opinions. It is true that in private correspondence with Indians I never use English as a medium; but in my wanderings through the Madras Presidency during the last two years I found that if I wanted to reach the heart and the intellect of the Andhras, the Tamilians, the Malayalese and the Canarese I must utilize the English language as a vehicle of my thoughts and ideas. Moreover, what is written in English will find translators to convey my appeals to the South Indian masses.

I start today with a confession of the articles of my faith. Mine is not a blind faith and I am always open to conviction. But a man must have firm Faith (From Fides Truth) before he dares to approach the public with his schemes of reform.

1. I believe that 'Dharma' is one while religions, Mazahib, Sampradayas are legion. But all the religious tenets, rites and ceremonies were meant by their founders to protect the central 'Dharma' of man. Dharma is eternal, Godmade while religions are manmade and changeable. Let every religion be traced to its original source, which is Veda, Divine knowledge and their Unity will be selfevident.

2. I believe that caste system is the root cause of the curse of untouchability, of the evil of early marriage and of consequent physical deterioration. The disorganization of the Hindus is the result of the multiplication of castes and sub-castes. But the destruction of caste system alone will not attain the salvation of the Hindu Samaj unless it is replaced

*From the Liberator, 1st April, 1926

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by the Varnashram Dharma of the Ancient Aryans. Let seperate Brahmacharyashrams be opened in all parts of the country both for boys and girls, let householders be divided into four varnas according to (गुण कर्म) their character and conduct, let learned divines (Vanprasthis) devote the third stage of their life in contemplation and preparation for the final stage and let Sanyasis go round the world preachig Truth and Harmony to all.

3. I believe that every human being is born free and therefore every human society, be it a geographical unit or a social entity or a political state, must be allowed to pass a life of freedom. But I believe in the Karma theory also. As human beings deteriorate according to their 'Karmas', so does a political Unit rise or fall according to the collective 'Karma' of its members. In order to liberate the Hindu nation from political slavery, it is necessary for the whole Samaj to attain individual Swarajya-: in short, they should become strong physcially, socially and morally.

4. I believe that in order to make Hindu-Muslim Unity a real accomplished fact, both the communities must purge themselves of the accretions which have gathered round their primal Faith through centruies of darkness. Let 'SANGATHAN" among the Hindus and "TANZEEM" among the Musalmans set to themselves the task of removing their inner defects and battling with evils which are cutting into the vitals of their several sects and Sampradays.

5. I believe that variety of religious denominations and sects cannot stand in the way social and political Unity in India and the 31 crores of Indians can form a nation in the truest sense of the word if they can find a centre to which all might gravitate as one Unit. That centre of gravity, in my humble opinion, can be the Motherland. It is in this sense that I interpret a Vedamantra which lays down, the adoration of knowledge, speech and the Motherland, as a rule for every household in a Rashtra राष्ट्र i.e. (political state.) Let Sanatan Dharmi Hindus, Hindi Arya Samajists,

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Brahmos, Jains, Buddhists, Parsis, Musalmans, Christians, Jews etc., follow their own systems in the worship of the Father-Mother Spirit but in the "PUJA" of the Motherland (मातृभूमि) and in imbibing the culture of the land of their birth, let them stand firmly united as a band of brotherly soldiers.

As the English poet has sung:
Lives there the man with soul so dead,
Who never to himself has said
This is my own, my native land.

As the Sanskrit kavi's harmony permeated the atmosphere since ages.

जननी जन्मूभूमिश्र स्वर्गादपि गरीयसी

"Even heaven cannot compare with the Motherland, the giver of birth."

खाके वतन आज मुलके सुलैमानल खुशतर
खारे वतन अज सुछुलो रेहा खुशतर।
यूसूफ किब मिन्न पादशाही मीकर्द,
मीगुफत गूदाबुद ने कनभ्यो खुशतर।

And as the Persian poet has, so beautifully put:

"The dust of the Motherland is sweeter than Suleman's land, the thorns of the Motherland are more sweet than beautiful plants Joseph who reigned over Egypt said that it was more agreeable to him to live as a beggar in Cannan (his place of birth.)"

The above contains the germ of my articles of Faith at the present moment. From the day that the prospectus of The Liberator went out, I

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have been receiving enquiries as regards my credentials. My reply is that credentials have none to present for the very good reason that I subscribe to one greed.

With Faith in the powers of Justice and Truth, "The Liberator" has been launched forth in existence. That it may honestly serve the Divine Cause is the prayer of Shraddhananda Sanyasi.

◆◆◆ ◆◆◆

"The 'Liberator' has an ambitious programme. If it succeeds in any single one of the items enumerated in the notice before me, the journal will have earned the notice before, me the journal will have earned the name that Swami Shraddhanandaji has chosen to give his latest creation.

The notice before me rightly places emphasis upon the work of Liberating the suppressed classes but there are stillmore numberous classes held under suppression by our insane desire to clothe ourselevers in foreign cloth.And they are not a fifth of the population of India but they are four fifths and if. The Liberator' will liberate villages from the temptation of cititive, I Venture to suggest that the task is an impossibility without the spinning wheel'.

M.K.Gandhi - Ashram, Sabarmati, 11th March

Notes - Let me assure Mahatma Gandhi 1926 that the charkha comes well within the scheme which

I shall gradually unfold.

-Shraddhananda Sanyasi - Editor 'The Liberator - 1st April 1926.

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Dynamic Hinduism

BY T.L. VASWANI

Every truth has a social value, a value for human life. Religion is not an academic temper, not even an artistic mood, but a spirit which must enter the circle of life. Hinduism must become more and more dynamic if it is to live and grow in response to its supreme ideal. And this, as I understand it, is unity, solidarity fellowship. Will the Hindu Samaj prove true to this ideal, in the coming days?

The function of a living religion is to check the forces of degeneration which appear in the social process. Dynamic Hinduism must work as a powerful reaction against degeneration. The mission of the Hindu dharma, as I understand it, may be indicated in one word:-Regeneration.

We must distinguish the principle of tradition from the tyranny of custom. The ancient tradition treasures great truths. We must not trample upon them. But there are customs which must go. We must not forget that our race-life to-day is expressing itself in new forms, and no custom should play the tyrant upon the new national life asking for solidarity of the people in the one great struggle for Freedom. Hindu Society must enter into 'sat-sang' with the untouchable and the outcaste, with the lowly and the lost. Hinduism to be dynamic must develop a new fellowship-consciousness.

A beautiful 'sloka' of Kabir has the following:-

The men who read and read big books,
Learn wisdom none the more;
He is a sage who once has learnt,
Of love the letters four.

We need to remember this 'sloka' of our great medieval sage. India needs, to-day, a larger number of men who would seek the wisdom of

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love. They will heal the "incurables" of orthodoxy; they will transform the lives of the 'outcaste', they will release a new 'shakti' for the service at once of Hindu Society and the Indian Nation.

The Hindu Dharma, as I understand it, is inspired by a wonderful vision of synthesis, a vision of Hinduism, a vision of the One Atman in all. The Hindu dharma, as I understand it, calls us to fellowship with the depressed and down trodden. On them, too, is impressed the image of Krishna the King. And on often when my heart is weary and I cry, with a mournful cry I hear,-as often I heard in my lonely wonderings in the West,-the silver strains of the mystical mantra of the ancient faith-"They who behold the One in all and all in the One,-unto them is the Truth." This truth will make the Hindu dharma dynamic. This truth will make the nation free.

◆◆◆ ◆◆◆

Untouchability removed

"Fifteen families of Dhanaks, who belonged to the so-called untouchable class, consisting of some fifty individuals were taken into the Arya Samaj fold after the performance of yagna according to Vedic rites at Sangrur in Third State. Sweets distributed by them were paratken of by the majority of the persons belonging to so-called high castes present".

-Shraddhananda Sanyasi - "The Liberator", 22nd April, 1926.

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An Impressario of Unity- Swami Shraddhananda

Dr. Dharam Pal Arya

There have been some great men in the world who have made a new epoch and created a new history with their abdication, penance, devotion and sacrifice. The coming generations consider themselves fortunate by following their footsteps. There is a long list of the great men who have shown people new and glorious ways in the social, political, religious and cultural fields. We should remember these great souls with great regards, so that we may be inspired with their lives and works and make our lives meaningful and dedicate our services for the cause of others. Epoch-maker Maharshi Dayananda Saraswati was such a great man. He was such a precious stone whose touch turned even the sinnest and the meanest persons into the purest gold and they dedicated their purified lives to the service of mankind. Such great men did not hesitate even to perform 'Sarvemadha-yajna'. They sublimated themselves by killing their ego. They were for all and Swami Shraddhananda was one of such great souls. He was enchanted by the bright and dashing face of Swami Dayananda Saraswati by hearing once his irrefutable arguments, and by listening to his explanations of God and religion. Swami Shraddhananda's original name was Munshiram. The life of Munshiram was full of many evils, but when he came in touch with Dayananda Saraswati and drank deep in his nectar-exhortations his life changed altogether and became golden. His entire world got lit up. All his ten directions became fragrant. He left his footprints wherever he went. The people are very much interested even today in following his footsteps.

Advocate Munshiram's mental and intellectual consciousness was like the white water stream which spread in all directions a loud noise from that unending source of consciousness sprouted up the watershed of human welfare. Slowly and slowly that thin water-stream flowed down

Vice-Chancellor G. K. V. Haridwar

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the high Shivalik hills and got arrested in the wide plains of Hardwar and it created a lovely atmosphere around it. Further, this turbulent water-stream emerged on the national horizon and moved ahead with the sole aims of seeing all with an equal-eye and of doing good to all-"The day when he entered into the life of a sanyasi, he began to visualize the whole world as a family. He took a vow now to treat the whole world with an equal eye and to devote himself to the service of mankind." That 'Vatika' of Mayapuri deserves regards from where this will-determind man advanced towards Delhi, the capital of the country, for the salvation of the people.

There were a number of turning-points in the life of Swami Shraddhananda. Coming out of a traditional Hindi-world, he became the crown of the Arya Samajis. In order to give a new vigour and strength to national thinking and to the creation of citizens devoted to the security of the country, he founded the Gurukulas on the pattern of our old, glorious educational system. The scope of the Gurukulas increased and the spread on the social and political horizons. There was no stoppage for him in his life. Like an arrow, he used to shoot forward. When he saw narrow self-interests in political fields and he felt his aim getting frustrated, he changed his direction and devoted his service for the 'Hindu Mahasbha,' The Hindu Organisation, 'the Arya Sangathan, the Salvation of the schedule castes and tribes and the transformation of religion.

We have to contemplate and study deeply his articles and books if we want to understand the different steps and many turns taken by him to read the maxims of unity. Swamiji had recognised the importance of journalism from the very beginning of his life. He knew very well the powers of 'word'. So, he started his first journal "Sandharm weekly" on Feb. 18, 1889 from Jallundhar. Commenting on the style, ethics and policy of the paper Lala Saindas had said, 'This paper will bring about a new era in society: although it is difficult to say whether this era will be good or bad" He spoke these words in the same spirit as he had once done to Munshiram (Swami Shraddhananda) when he had joined the

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Aryasamaj at Lahore and had delivered his first lecture-"He is a new spirit in Arya Samaj, we have to see whether he redeems the Aryasamaj or drowns it," Swami Shraddhananda glorified the extraordinarily testing expression of Lala Saindas with his creative and progressive activities and thus he proved the opinion of Saindas in a positive way. After reading this 'Sandharma Weekly' a gentleman remarked -"You claim to be a true disciple of Swami Dayananda but the Maharishi has written his whole literature in Hindi, then why do you bring out your weekly Sad-dharma Pracharaka in Urdu?". He then decided to bring out Sad-dharma Pracharaka in Hindi and since March 1907 Sad-dharma pracharaka began to be published in Hindi from Gurukul Kangri. It was made a daily newspaper from 1910. It was published from Delhi with the priority of political news. His eldest son, Harishchandra, was the editor of the Pracharak. This paper was again published from Hardwar since January 30, 1915. It was the controller of all the politics of the Arya Samaj. It gave full vent to all the views, opinions and thoughts of Mahatma Munshiram(Swami Shraddhananda). In 1904, another weekly Satyawati was published. Its first editor was Pt. Padam Singh Sharma, Swami Shraddhananda Ji published a weekly magazine tilted Shraddha from Gurukul Kangri in 1920, Swami Ji Shraddhananda wanted to spread his thoughts among the English educated people of the South and therefore he began to publish the English weekly, The Liberator since April 1, 1926. Getting inspired by the Swami Ji, Gandhiji started publishing the weeklies like Arjuna, Vijaya and Satyavadi. The grandson of the Swamiji named Shri Satyakam Vidyalankar also edited a daily called Navyug. In 1926 when the Swamiji was shot dead, Veer Sawarkar called his younger brother Dr Narayana Savarkar to Ratnagiri and inspired him to bringout two newspapers. One of the papers was Shraddhananda. The newspaper was started in the pious memory of Swami Shraddhanada. In the first issue of this paper Dr. Narayana's article "The Assassination of Swami Shraddhananda" was also published.

Swami Shraddhananda was in favour of making Hindi as a national

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language. In fact, he was of the opinion that only one language in the country can bring about unity. On 6th December, 1913, at Bhagalpur, while Chairing the IVth Hindi Sahitya Sammalan, the Swamiji had said in his presidential address. "It is very difficult, to unite a nation without a national language in the same way as the life of a fish without water". The members of a society who do not have one language to understand the feelings and thoughts of one another, can hardly be strong and united. The leaders of India have accepted that the nation cannot be built without a national naguage but there is a lot of differences about the choice of national language. In my opinion, only the 'Aryan language' can be the national language. We want that this should not be the language of the Hindus, only but the national language of all the people of the coutnry.' Swami shraddhananda considered that the unity of language is the main harbinger of the national unity.

Swami Shraddhananda wanted to demolish the distinctions of the castes and creeds. In his opinion, it is a great hindrance in the path of "Unity." In his Gurukul even the children of sweepers used to study, play and eat with the other children of high caste Hindus. As the Welcome President of the Amritsar Congress he proposed to give priority to "demolish untouchabilty". "We, who are sitting in temples belonging to high caste people should , make our hearts pious with the holy water of our motherland and take a solemn pledge that six and a half crores of the people of this country are no more untouchables for us, but our brothers and sisters. Their sons and daughters will study in our schools; their men and women will assemble in our meetings, and they will closely co-operate with us in the struggle for Independence"

He considered that the "salvation of untouchability" was one of the thread of unity. He almost wept when an untouchable was stopped to express himself in the meeting organized by the Hindu Sangathan' chaired by Pt. Madan Mohan Malviya. Swami Shraddhanada described the events of March 31, 1919, in this way-"I went to the graveyard with fifty thousand mourners on 31st of March 1919. The Hindus were giving shoulders to

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'Janaja' of a Muslim martyr. At the grave of the martyr, many men, who had broken their relations on account of different issues, were again united. Again, I sent the two Janajis towards the grave-yard and then I went to the cremation ground with three pyres, and after their cremations I prayed to the Almighty for the peace of their souls. I also prayed that, the Hindus and the Maslims should remain united with God's grace. At this a Sikh-brother said to me, 'Why do you blame us? Sikhs are also with the community". At that time, the stream of the tears of love was flowing down the eyes of hundreds of people among a crowd ot thousands, and when I departed from the cremation ground, principal Sushil Kumar Rudra came to me and embraced me and said, "I cannot tolerate oppression on the guiltless sons of my Motherland. My heart is with my people and every true Christian is with you."

Hearing these words of Swamiji, nobody can think of him a man of narrow out look. He was of the whole mankind, and the whole nation was his. His sacrifice has that power of the sun which lights up the whole universe and resuscitates all life.

The incident of April 4, 1919, is a unique example of the Hindu -Muslim unity. Swamiji Maharaj started his message of unity with the Vedamantra "Tivam Hi Nah Pita Vaso, Tivam Mata Shatkrato" (त्वं हि नः पिता वसो, त्वं माता शत कृतो") from the Shahi Jama Masjid. After this public meeting, he addressed the gathering at Fetahapuri mosque. "Hindus and Muslims should unitedly fight against the English Empire and break the chains of slavery". It was his well-considered thought that the unity of both Hindus and Muslims can only bring about national-unity and give us our freedom.

In 1922, the Sikhs had made an entrenchment at Ajnala in Punjab on the issue of "Guru Ka bagh". He went to Amritsar to take part in it and delivered his famous speech from Akal-Takhta. His speech strengthened the Hindu-Sikh unity.

When Abdul Rasheed was defaming Islam with his foolish efforts

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and plans, the preparations for the Conference of 'The All India National Maha Sabha' were going in Guwahati. The Reception-Chairman invited the Swamiji in it.The Swamiji himself could not participate in it due to his illness, but the message which he sent by telegram was a source of energy and inspiration--"That the Swamiji Maharaj attached too much, importance to unity may be sensed from the following statements made by him-"I don't consider the senders of threatening messages so much fallen as they deem themselves to be. I pray to those who love me truly that they should show tolerance to the Muslim brethren and should thereby help me to protect my valued principles.

Certainly the politicians and the warriors have a big hand in building the framework of a caste. But the people forget their names, while the names of such greatmen, who are a powerful source to constuct a new life of a caste, always linger on in the memory of the coming generations. Swami Shraddhanandaji was one of them. He sacrificed all that he had for the Hindu Muslim Unity. He sacrificed even his life for this.

Those who think that the Swamiji thought of a particular community, that he was full of communal feeling, they are very much mistaken. The Swamiji Maharaj had risen above these petty consideration. He knew the distinctions of action, inaction and malaction. His thoughts were liberal. His heart was large enough. His action was tolerant. His life's ornaments were humility, fearlessness, desire to sacrifice, and unwavering faith. He was the standard of humanity. He was the glory of bravery. He was the noble example of rishis. He was the pride of India.

My humble salutations to our national leader Swami Shraddhanandji the impressario of unity, who was rich in multifaceted genius, truthful, dutiful, trustful in God, self-respecting, fearless and who was an ideal teacher, affectionate towards his disciples, firm, principled, a frontliner in all spheres of life, and all sacrifices.

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'Swami Shraddhanandji Maharaj'- An Apostle of 'Karama Yoga'

V.D. Rakesh

Swami Shraddhanandaji brought new dimensions of national education-system to challenge 'Macaulaya's English education system in the Indian universities. He established the Gurukul Kangril Vishwavidyalaya at Hardwar, located on the foothills of the mighty and magnificent Himalayas in 1900. If Maharishi Dayananda Saraswati worked hard to give a prestigious place to Hindi as a national language, Swami Shraddhananda raised his mighty voice from the platforms of the Arya Samaj that the medium of instruction of education should be local dialects.

Swamiji was not a man who makes his castles only in the air. He was a great man who had his mighty roots in his Mother land. He had his close and creative relations with his people. He had the firm determination. He acted according to his visions. He was a far-seeing rishi and Gurukul Kangri was the great laboratory to test his visionary ideals and thought Deenabandh Andrews, having returned returning from Shantiniketan, visited the Gurukula and met Swamiji. He told him about the students of the Shantiniketan of Gurudev Ravindranath Tagore. He said that there the students used to recite the poems. Hearing this Swamiji said to him-'In the ashram of the Gurudev the students recite verses, but here in the Gurukula poetry dwells in the hearts of the students'.

Swamiji was a great pioneer who combinded ancient learnings with a fine blending of modern western Science. He adovacated for the learning and defended it by introducing the Vedic Literature, Sanskrit Literature, Philosophy, Comparative religion, Ancient Indian History, and Culture. He was also aware of the challenges of the modern scientific age since and therefore, he introduced Western modern sciences in his stimulating institution, the Gurukul Kangri Vishvavidyalaya is the first University of India where science has been taught through the medium of Hindi'. Today

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the country has got tremendous success in preparing vocabulary of scientific and technological words in Hindi words, but even then the universities are facing great difficulties in teaching scientific subjects through Hindi medium. It is surprizing to note that Swamiji had done this great human work when he started teaching science through Hindi medium in his Gurukul in 1908. At that time there was no dictionary of scientific words in Hindi.Swamiji with his feelings of supreme patrotism, self-reliance and firm commitments made this work possible, with his inspiration Shri Goverdhan Shastri, the teacher of the Gurukul, had written books on Physics and Chemistry in Hindi. Mahesh Chand Sinha had gone to America to obtain higher education in Sciences when he returned from there, he wrote a book on Botany in Hindi. Many Gurukula scholars like Acharya Ramdev Chandra Gupta Vedalankar, Jai Chandra Vidyalankar, Satya Vrata Siddh antalankar and Atridev Vidyalankar etc. had written their great books on Indian History, Sociology, Dance, Psychology and Medical Science in Hindi . Mahatma Gandhi, Leo Talstoy and Yogiraj Arvind have praised highly 'the Vedic-magazine' edited by Acharya Ramdev.

Swamiji had proved that even the most difficult subjects could easily be taught through the medium of Hindi. He gave prestigious position to the Indian dialects and languages in the slave country. Gandhiji, Vinoba Bhave, Kaka Kalalkara and Dr. Zakir Hussain also were of the opinion to give a proper place to Indian language in their own country. At that time Mr. Sadlar, the chairman of Calcutta university commission has clearly said these words-"The Gurukul has got great success in imparting the higher education to its students through the Mother-tongue". Mahatma Gandhi indicating the ultra-modernity of the Kashi Hindi Vishwavidyalaya told Mahamana Malviyaji-when Swami Shraddhanandaji can import higher education through the medium of Hindi by establishing the Gurukula in the forest of Hardwar on the bank of holy Ganga, "Then why are you giving Thomas-water to the students sitting on the bank of the Ganga in Varanasi?"

In the issue of May 3, 1913 of Sad-dharma-Pracharak Swamiji

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had remembered with regard the name of Sir Antony Macdonald, former Lord of United Province, for his co-operation to give the prestigious place to Aryan tongue Hindi and Dev Nagri letters in the court. Inspite of his efforts the clerks of the courts were increasing Urdu as the medium of court proceedings. Swamiji wrote a note about this in his letter. "If I get government letters from the different places like the United Province in which there is a cruel treatment with the Aryan language and Dev Nagri script,I shall take this case in the court-council of the province. It gives me great pain to see that Dev Nagri script, which is the saviour of the people of this country does not get real sympathy and love from them'.

The above cited examples are ample proofs to prove that Swamiji was keenly interested in introducing Hindi in the daily routine works of the courts. He was of the opinion that the proceedings and other works of the court should be done in the language which the justice-seeker party understands well. Justice Babu Madan Mohan, Justice, Pt. Vishnu lal Sharma and Justice Babu Musaddilal co-operated Swamiji in this work.

Swamiji edited 'Sad-dharma-Pracharkak' in Urdu in 1889 and thus he laid down the foundation of Sanskrit and culture in the strong fort of Urdu. He prepared an atmosphere against the British Empire. When the Hindi-edition of the 'Marathi Kesari' was published in 1907, Swamiji also continued to bringout the 'Sad-dharma Pracharka' in Hindi in the same years Swamiji was never in favour of double policies. In his paper ('Sad-dharama Pracharak') there was a lot of material on the topics of religion, education, politics, social reforms and other topics of national importance. In his paper Swamiji published his critical remarks on Gandhiji's Satyagrraha in Africa and the banishment of Lokmanya Tilak which the British Government did not like. His son Indra Vidyayvachaspati also published his weekly paper 'Vijay' in 1912 from Delhi in the same vein. This weekly paper was converted as daily paper in 1918. In 1920 Swamiji brought out the 'Shradha' magazine from the

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Gurukul. The 'Shradha' had a peculiar importance because it covered the articles on Hindi and national education system. Swamiji helped Acharya Padam Singh Sharma and Pt. Rudraduta Sharma in the publication of their paper 'Satyavadi in 1904.'

Swamiji wanted to inspire the youths of India. He also was eager to give then the lessons of 'Self-Reliance' and self-glorification'. His student Chandra Gupt Vedankar satisfied his desire by writing a volume in Hindi. His disciple and a number of Arya-Pracharaka served Hindi outside this country. Gopal Narayan Pathak went to Fiji with the inspiration of Swamiji. He propagated Hindi among Indians who were living there. Being inspired by Swamiji young girls and boys came to our country from Fiji. Swami Ram Manoharanand went to Fiji and there he established a Gurukula in 1919. Bhawani Dayal Sanyasi also was inspired by Swamiji and he did Hindi-Prachar-work in South Africa, we can never forget the great contribution to Hindi-movement by Shri. Amichand Vidyankar, who was a bonafied graduate of the Gurukul Kangri Vishvavidyalaya, Hardwar, Arya Samaj has played a tremendous role in Hindi-prachar work in Mauritius.

Swamiji enriched Hindi Literature by writing autobiography, reminiscences and biographies. His famous biographical works are 'Kalyan Marg Ka Pathik'. Bandighar Ka Vichitra Anubhav' and 'Arya Pathik LekhRam'. Considering his talent the people elected him the president of Akhil Bahrtiya Hindi Sahitya Sammelan Bhagalpur in 1913. Dr. Shyam Sundar Das, the famous Hindi litterateur, praised Swamiji in his welcome in glorified words which prove his greatness.We can remember the name of Swamiji with great regards as a great lover of Hindi. His name may be associated with other two devoted sons of Hindi-Maharishi Dayananda Saraswati and Bhartendu Harish Chandra.

Swamiji was a great man who had his variegated personality as a theologian, historian, litterateur, journalist, legal expert and social reformer.

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He stands out pre-eminently as an elightened educationalist. He was a great torch bearer and guide to the people of his time. He succeeded to a great extent in demolishing the foundations of traditional superstition. He turned ignorance into intellectual awakening, conservatism into enlightenment. In short Swami Sharddhanandaji heralded the dawn of a new era for the Indian people.

He established a new scientific definition of culture and life-philosophy. He inspired Aryans to arise and awake and not to stop till they transform the dull society into an ideal culture one. The Gurukul was an ideal place for his reformative movement. The doors of this institution were opened for education for all the seekers of knowledge with out any discreation of caste and creed. He did a lot of works for the upliftment of the youths belonging to the scheduled castes and scheduled tribes. No other organization had done such a tremendous work for these people as Swamiji had done. I conclude this article with the hope that if the present generation could mould their lives according to the teachings of Swamiji, there would be a new glorious dawn in India.

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Untouchability

"The reformers in Travancore have done well in the matter of untouchability. The more I think of it in terms of religion the more convinced I become that it is the greatest blot upon Hinduism. I, therefore, hope that the reformers will not rest content till every temple and every public school is open to the so-called untouchables on a footing of equality with the other Hindus"

-Mahatma's Message - 'The Liberator' 15th April 1926.

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Swami Shraddhanand: A Visit to Haridwar

Dr. Satendra K. Choudhary

Swami Shraddhanand, an immortal soul, was one of the crucial social reformers in the Arya tradition of Indian culture. His very great paraphernalia gave strength to both Arya Samaj and Freedom Movement. There was a touch of the values of human life behind his revolutionary influence and due to this reason, he was able to reach the topless tower of iIlium. He always found success lying at his feet. His sacrificing moments of life paved the way to the coming wandering generations, not only of India, but also of the world. Tears come to our eyes as naturally as the morning dew of fragrance to the flowers when we recall to our memory that fatal accident(assassination), the fierce stroke, too far from imagination, when the Lord Sun started his journey from South to North, and almost five thousand years before, the great grand father of the Mahabharata, Bhishma also took his journey voluntarily, when he was lying on the death-bed of arrows from many days. The grand father of Delhi and the king of the hearts of people Swami Shraddhanand also dropped a word of bye-bye and took his last breath in the Kurukshetra of the ancient Indian Arya culture.

The life of Swami was an interesting anecdote of struggle and fighting for human values. He tolerated the slaps of time, but always carried on the path of thorns in life. He is a very good example of sacrifice, penance, truth, and honesty.

During his life's journey he also visited Haridwar which is the biggest place of pilgrims in the West-North India, and it is always counted as one of the first holy places. That is why, we can see festival-small or big-in the 360 days of the year. The Maha Kubh, which comes after every twelve years is unique, and after each six year we see the semi

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Kumbh. After the death of Rishi Dayanand the first Kumbh Mela was held at Haridwar. Seeing the laziness of the Arya Samaj Munshi Ramji (Swami Shraddhanand) appealed to the Arya Samaj through the magazine 'Sad-dharma Parcharak'. When this slight movement started, the representative committees also came into existence. Munshiji solved the burning problems of the holy city with his inspiring lectures and debates. The message of Vedic Dharma was sent door to door. It was really a good induction of Arya Samaj, for the people in Hardwar. The flame of Arya Samaj which was burnt in the Kumbh by Munshiji, is still burning even today in stormy night to show the path to the wanderers. Needless to say, the credit for the propaganda of Arya Samaj in the semi Kumbh and the Maha Kumbh goes for Munshiji which was done by the help of 'Parcharak' At present, this holy land is known as "the cottage of Mayapur".

It goes without saying that the outer work (output) of man is a means of direction to the inner work (input). Man should follow only the inner work, not the outer work, for the outer work is temporary, and the inner work is always green - permanent. Feelings (inner work) are always pure and pious, where as dust of circumstances can fall on the outer work. The generations of the world should also see and follow the inner feelings of Swami Shraddhanand, and they should also try to walk on the path shown by Swamiji. We should make his inner feelings as a means to achieve the end. The social and individual personality of Swamiji is based on celibacy, penance, truth, sacrifice, honesty, faith and obsession. The life of Swamiji is a sucessful result of the highest achievement of celibacy at the cost of free moment of youth, and the very best example of the attempt of the establishment of these prinicples in society is Gurukul Kangri. In the credit of his truth and faith Gurudev R.N. Tagore wrote, "Shraddhanand has had the ideals for the belief of Truth in this rare country, and we can see this belief of Truth in real form in the midst of the character of

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Shraddhanand. We always bow our head before the statue of fearlessness, incarnation of courage, the richer of honesty, the figure of celibacy, an idol of bravery, the flame of nationality, the sun of Indian culture. We say bye-bye hundred of hundred times to this immortal soul - a worshipper of human beings.

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The Poetry of Philip Larkin

A. N. Dwivedi

Philip Larkin (born August 9, 1922 in Conventry) is one of those outstanding Modern English poets who through their poetry have carved out an abiding niche for themselves in the sacred temple of the Muse. Though Larkin has also experimented with the fictional form, his future fame will rest only on his poetry. So long he has written quite a few poetical volumes of lasting worth, such as The North Ship (1945), The Less Deceived (1955), The Whitsun Weddings (1964), and High Windows(1974). All these volumes clearly bring out Larkin's poignant observations, quiet desperation, cheerful nihilism, well-marked gentility, artistic clarity and uncomplicated imagery. They bear ample evidence to the fact that Larkin is a balanced, controlled and disciplined poet, who feels deeply that the days of complicated and obscure poetry of the Pound-Eliot-Jyoce tradition are gone and that English poetry has to release itself from the clutches of torturous foreign slogans and unnecessary technical experimentations. A.Alvarez rightly states that "the experimental techniques of Eliot and the rest never really took on in England because they were an essentially American concern...."[2] The group of poets to which Larkin belonged-the Movement poets-wanted to bring English poetry back to native tradition and to restore it to common man and common sense, to 'ordinariness' of things and events.

In his well-known anthology called New Lines, Robert Conquest has pointed out that the poets in the late 1940s and early 1950s produced "a genuine and healthy poetry",[3] and that the poetry of the period tended to be "written by and for the whole man, intellect, emotions, senses and all."[4] The Movement poetry may be distinguished from its predecessors in that it "submits to no great systems of theoretical constructs nor agglomerations of unconscious commands", and "is free from both mystical and logical compulsions" and, like modern philosophy, "is empirical in its attitude to all that comes."[5] It has a reverence for the real person or event, and for this

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reason George Orwell exerted, though indirectly, a major influence upon modern English poetry. On the technical side, its practitioners refused to "abandon a rational structure and comprehensible language, even when the verse is most highly charged with sensuous or emotional intent. "[6] Unlike the intellectualism of early Auden and Spender and the romanticism of Dylan Thomas and George Barker, the Movement poets were largely "Self-contained, formal and sought to be unrhetorical". [7] Some of these poets -Philip Larkin, Kingsely Amis, Donald Davie and Thom Qunn--felt constricted in the flight of their fancy. Credit goes to them to have aroused an interest in W.B. Yeats and William Empson, whose verse represents a real concern for 'form', which is one of the main features of English Modernism, as Philip Hobsbaum puts it.[8] They are also credited with having given a new thrust to English poetry, a fresh approach to human life and its problems. Edward Lucie-Smith has justly remarked that "British poetry is currently in a period of exploration," and that "it is not in the thrall of any dominant figure, or even of any dominant literary or political idea."[9] The general remarks made in this paragraphs aptly apply to Philip Larkin too.

II

Larkin began his poetic career under the inspiring influences of W.H. Auden, Dylan Thomas, and W.B. Yeats. In one place, he writes thus: "Looking back, I find in the poems not one abandoned self but several---- the ex-schoolboy, for whom Auden was the only alternative to 'old-fashioned' poetry; the undergradute, whose work a friend affably charactersized as 'Dylan Thomas, but you've a sentimentality that's all your own'; and the immediately post Oxford self, isolated in Shropshire with a complete Yeats stolen from the local girls' school."[10] From this statement it is quite clear that in the early forties. Larkin a librarian by profession at the University of Hall was still groping in the dark for evolving a style of his own, and that he was still 'immature' for a poet's career. Admittedly, Larkin started his poetic career at a really bad time when the Second World War was terribly raging. As the poet was inclined towards music, especially towards traditional jazz as against modern jazz which he disliked, since his student-days, he was

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particularly charmed by Yeats' musical verse (that is. his early verse) and became an enthusiastic disciple of Yeats in his first collection of poems, The North Ship. While at oxford, Larkin heard and impassioned lecture on Yeats at the English Club by Vernon Watkins (in 1943) and was drawn to him. He confesses that "I spent the next three years trying to write like Yeats. not because I liked his personality or understood his ideas but out of infatuation with his music (to use the word I think Vernon used). In fairness to myself it must be admitted that it is a particularly potent music, pervasive as garlic, and has ruined many a better talent.[11]" But soon Larkin switched his alleginace to Thomas Hardy; that was in early 1946 when he read the little blue book, Chosen Poems of Thomas Hardy. About his sudden switch-over to Hardy, the poet informs us as follows : "Hardy I knew as a novelist, but as regards his verse I shared Lytton Strachey's verdict that the gloom is not even relieved by a little elegance of diction."This opinion did not last long....."[12] Another dominent influence upon Larkin in his Oxford days was that of Kingsley Amis, with whom he shared "a passion for traditional jazz,"[13] which carries with it an air of nostalgic elegance.

Speaking of the Movement poets in general, E. Lucie-smith has remarked that they "admired Edwin Muir and Robert Graves; and sometimes, but not always, John Betjeman."[14] And Robert Conquest has also located some of the dominant influences on their mind and art :

'The connoisseur of influences would probably find that the general recognition of Yeats as the great poet of the century is reflected in a considerable debt of matter and method among the poets in this book. Writer such as Robert Graves and Edwin Muir also have their echoes. It is a question not merely of technical influence, but of the example of these poets' unabashed and untheoretical eye to visual and emotional events, which their sometimes eccentric views cannot obscure. Auden, too, cast and obvious shadow here and there : Who can escape that large and rational talent ? But .... it is mainly a matter of technical influence."[15]

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As Yeats. Graves, Muir and Auden were good poetic craftsmen, Larkin could not escape them when he came to compose his own verses. His melancholy poems were, however, written under the impact of Hardy and Housman.

III

Larkin, who is unmarried, undemonstrative and unwilling to be a public figure, does not believe in striking attitudes or formulating theories. His poetic persona is essentially unromantic, empirically-minded and sceptical.[16] Though it is difficult to arrive at a definite credo of his, one may form some idea about his poetic attitude through his occasional statements here and there. In D.J. Enright's anthology, Poets of the 1950s (1955), Larkin proclaims:

As a guiding principle I believe that every poem must be its own freshly created universe, and therefore have no belief in 'tradition' or a common myth-kitty or casual allusions in poems to other poems or poets, which last I find unpleasantly like talk of literary understrappers letting you see they know the right people.[17]

This statement is unquestionably a negation of the whole Eliot-pound-Joyce literary axis. In his book, All What Jazz (1970), Larkin makes the following observation :

The genesis of modernism is related to an imbalance between the two tensions from which art springs : these are the tension between the artist and his material and between the artist and his audience.....in the last 75 years or so the second of these has slackened or even perished. In consequence the artist has become over-concerned with his material (hence an age of technical experiment), and, in isolation, has busied himself with the two principal themes of modernism, mystification and outrage.[18]

True to this observation, Larkin shapes his material so skilfully that

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he is able to produce the intended effects in his poems.

IV

Larkin might have cherished some romantic illusions and notions in his first volume, **The North Ship**, but with the passage of time he moved in areas of pressing reality and wrote about the the ordinary events and people in a polished and polite manner. Generally, a photograph album, ambulances, hospitals, old age, loneliness, broken marriages; these constitute his poetic material. Even a poem like "Church Going" taken from the **The Less Deceived**, which is one of Larkin's greatly anthologised and poupular poems, brings out the 'ordinariness' of man:

Hatless, I take off
My Cycle-clips in awkward reverence.....

Herein the picture of the post-war Welfare State Englishman is presented in a concentrated form: the poet looks shabby and is not worried about his dress; he is poor and rides a bike and not a car; he is gauche but full of agnostic piety; he is underfed, hopeless, bored and wry. The poem clearly shows that the poet is "not a strange creature inspired" but "like the man next door". Church-going is a common sight in England on Sundays, but in his dealing with the subject the poet adopts an original stance of a modern heretic. The harsh realities of life press him hard in his poem "Toads" (in **The Less Deceived**) and "Toads Revisited"(in **The Whitsun Weddings**), wherein he stresses the need of working for a fair living in this world. The opening stanza begins with a question put by the poet to himself.

Why should I let the toad work
Squat on my life?
Can't I use my wit as a pitchfork
And drive the brute off?

Then he makes a platitudinous statement about the intellectuals and their way of living:

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Lots of folk live on their wits:
Lecturers, Lispers,
Losels, loblolly-men, lotus-
they don't end as panpers.....

Later the poet identifies himself with the 'toad' and its heavy odds with his own 'hard luck'. Obviously, Larkin presents himself here as a humdrum, workaday, middle-aged working man looking forward to retirement and a comfortable pension---'Stuff your pension'. In "Toads Revisited", the poet assumes the persona of the world-weary observer who is impressed by precious little and depressed by almost everything around. Here he resolutely rejects the life-style of those who dodge the toad-work-palsied old men, hare-eyed clerks, waxen out-patients, and characters in long coats. Rejecting all of them, he wishes to have-

No, give me intray,
My loaf-haired secretary,
My shall-Keep-the-call-in-Sir:
What else can I answer.....

and in the end he again establishes his comradeship with the toad-'give me your arm, old toad'. The poet's liking of his librarianship is to be clearly inferred from such witty statements, and the poem reminds one of Robert Frost's "Two Tramps in Mud-Time" for an almost identical attitude. A reading of such poems as these clearly convinces the reader that the poet has no pretensions about his status and work and that he is involved neck-deep in his surroundings.

By the time one comes to The Whitsun Weddings, one discovers that the themes of love and death have become insistent upon the author. Commenting on this well-received third volume of Larkin's, the reviewer of The Times Literary Supplement (London) has remarked as follows:

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"The Whitsun Weddings contains thirty-two of them [poems], of which ten are among Mr. Larkin's best and indeed among the best poems of our time..... They move, broadly, from a common area of concern, but between them they range across a whole emotional human landscape which can take in compassion, violence, humour, love, a sense of order and a sense of waste. Together they present they finely imaged and expressed distillations of a remarkable poetic personality[20]. What distinguishes this volume from the poet's earlier volumes is its concentration on certain specific ideas without any poetic adornment. The idea of love is partly elevated here for the sake of a better life on earth:

> How separate and unearthly love is,
> Or women are, or what they do,
> Or in our young unreal wishes
> Seem to be: synthetic, new,
> And natureless in ecstasies.
>
> ("The Large Cool Store")

and again:

> In everyone there sleeps
> A sense of life lived according to love.
> To some it means the difference they could make
> By loving others, but across most it sweeps
> As all they might have done had they been loved.
> ("Faith Healing")

It is not that Larkin always paints a rosy picture of love despite the truth that it promises "to solve, and satisfy. And set unchangeably in order" (Love Songs in Age") and falls on us "Like an enormous yes" (For Sidney Bechet"). Sometimes - rather very often -it goes with a sense of loss and wastage. This is the overall impression created by such poems as "Love Songs in Age", "Faith Healing", "For Sidney Bechet", "Talking in Bed", "Wild Oats", and "Afternoons". In mixing love with the sad, sardonic

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chemical of bitterness, grief and loss, Larkin has become a total realist-almost like John Donne-and is not swept aside by the pleasant game of senses.

The note of balance is struck by reminding the reader time and again about the ultimate end of human life, about man's inevitable decay and death. In "Nothing to Be Said", the poet writes thus:

> Hours giving evidence
> or birth, advance
> on death equally slowly.

Old age is a stepping-stone to death. This is tacitly suggested by Larkin in "Love Songs in Age". He is even prepared to greet it, and in "Toads Revisited" he appeals to the toad to 'help me down Cemetery Road'. Moreover, this is a very practical attitude towards the ultimate reality of a man's life, for his days are numbered and he can't solve the mystery surrounding this reality:

> Ah, solving that question
> Brings the priest and the doctor
> In their long coats
> Runnings over the filed
> ("Days")

This realisation prompts the poet to remark in one of his most poignant poems, "Dockery and Son", that-

> Life is first boredom, then fear.
> Whether or not we use it, it goes,
> And leaves what something hidden from us chose,
> And age, and then the only end of age.

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The truth of old age and death adds a sharp edge to the poetic sensibility of Larkin and helps him a good deal in shedding his romantic illusions and Yeatsian cravings, which one finds abundantly in his first volume, about which the noted British poet Elizabeth Jennings has remarked thus: "Few will question the intrinsic value of The North Ship..... It is good to know that Larkin could write so well when still so young."[21]

The poetry of Larkin is to be marked for its poignant and acute observations. Although he often begins a poem in a casual way, he largely wades through the mass of material successfully and occasionally even stumbles too. He often comes out with flying colours in the last part of the poem with his convincing arguments and judicious conclusions. The end of a poem is more important and impressive than the beginning in Larkin's case. To take an example, his poem "The North Ship" begins with the recounting a legend about the three ships sailing towards the west, east and north respectively and about the return of the two ships safe, but the third ship continues to advance towards the frozen belt of the globe. The poet then builds an almost Coleridgean suspense about the ship and its traveller will have to go a long way before reaching the 'other shore' where 'a dark girl will kiss' him, the blowing of the blizzard, and the eventual arrival at the place of his doom where 'A woman has ten claws'. What is brilliantly suggested here is that one is sure to meet doom and destruction if one ignores the warnings issued. The 'dark girl' who is to 'kiss' the traveller turns out to be the 'woman' with 'ten claws'. The close of the poem is quite dramatic, suspenseful and arresting.

A very remarkable feature of Larkin's poetry is the predominance of a note of quiet desperation and subdued pessimism in it. As one reads his verse, one develops an increasing sense of loss and shock, death and dilapidation, violence and horror, grief and wastage. That's why he has been called a poet of 'cheerful nihilism'. The 'mild-mouthed Melancholy' raises her ugly head in almost every page of his poetry. In the words of Colin Falck, "....perhaps everything is prethy hopeless. But futile though

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life may be for the majority of people in our present society, it is not futile in principle in the way that Larkin makes it seem. By coming to rest so easily in this necessity, the necessity of life's meaninglessness, Larkin's poetry is most of the time a poetry of consolation."[22] It is gratifying to note that the grip of that deadening philosophy called 'nihilism' is not complete upon the poet, and this fact makes his verse readable and bearable. In this matter, he is very close to Hardy's philosophy of 'meliorism' which sees a silver-lining even in the midst of the darkest clouds. For instance, the prevailing sense of exhaustion and heat in the poem "The Whitsun Weddings" (Where the poet's persona witnesses 'a dozen marriages' being solemnised simultaneously) is finally overcome towards the close, and the image leads us to this inference:

We slowed again,
And as the tightened brakes took hold, there swelled
A sense of falling, like an arrow-shower
Sent out of sight, somewhere becoming rain.

Similarly, the poem "Reference back" concludes with the following reflection:

Truly, though our element is time,
We are not suited to the long perspectives
Open at each instant of our lives.
They link us to our losses: worse,
They show us what we have as it once was,
Blindingly undiminished, just as though
By acting differently we could have kept it so.

The passage does highlight our 'losses' and wastages which hold the long perspectives' in obeyance, but it is not impenetrably dark and dismal. It has disillusionment no doubt, but it also has an implicit hope in it, since the invincibility of 'time' could not 'diminsh' the course of usual life on earth. There is no denying the truth that the poet discovers grief and

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weariness, loss and wastage, in the world around, such as in the poem "Nursery Tale" (from The North Ship):

So every journey I begin foretells
A weariness of daybreak, spread
With carrion kisses, carrion farewells.

and in the short poetic piece, "If grief could burn out....."(from the same volume):

And I stir the stubborn flint
The flames have left,
And grief stirs, and the deft
Heart lies impotent.

but he is not crushed under the wheels of a relentless Fate (as the protagonists in Hardy's novels are) and at times tries to rise above them like a brave man. The reasons for Larkin's becoming a 'melancholy' poet may have been that his own life is not so rosy and comforting, that he sees the working class a suffering lot (and draws some memorable sad characters like Mr Bleaney and Dockery), and that he finds the human life in general full of calamities, losses and ruins. Occasionally, he points a none-too-happy picture of the middle-classs life too, as in "Vers de Socie'te' " (from High Windows) he boo-boos the social taboos, parties and dinners, but believing that 'All solitude is selfish' he accepts the invitation to join the party hosted by a married couple and thereby gets defeated in purpose. What arouses the poet's pity and sorrow most is the apprehension of vanished beauty- a deserted church, the splendour of New Orleans jazz, an ageing woman preserving her old love songs. He also discovers to his dismay that the traditional centres of religious worship offers no solace, no real happiness, to man:

No one now
Believes the hermit, with his gown and dish

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Talking to God (who's gone too).....
("Vers de Socie'te' ").

As a result, people have lost their moral and spiritual moorings, and they seem to be drifting rudderless in this vast ocean and getting wrecked and ruined. They have actually become victims of a cruel and violent age, which-

is pushing them
To the side of their own lives.
(Afternoons", from The Whitsun Weddings).

The yawning emptiness of our age, its lack of useful contacts and concourses, its moribund meaninglessness: all this becomes the central metaphor of Larkin's poetry, and he comes out with incisive and sardonic understatements to demolish old beliefs and rotten customs like a true iconoclast. His sharp wit and balanced judgement can peep into the reality of things, events and people and readily expose their mask, shams and pretensions. This is certainly a good service to humanity at large through the medium of poetry, and Larkin does not lag behind in it in poem after poem and volume after volume. In an article on "Poetry and Landscape in Present England" (published in Granta, dated 19th October, 1963), Donald Davie has praised Larkin for his unswering 'humanism' [23].

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To sum up : Larkin began his poetic career somewhat limpingly under the shadow of a number of other poets, particularly Yeats and Hardy, passing through the stages of apprenticeship and immaturity, but eventually he found his own natural gait and rhythm as he advanced in it. He commands a commendable mastery of language, rhyme and cadence - a point that has not been elaborated in this paper for want of time and space -- and shows a Hopkinsian tendency towards word-making and compounding. He strikes a delicate artistic balance in his poems through his convincing arguments about them and his logical conclusions drawn at the end. His poetry is

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unquestionably percolated with sad reflections on things, events and people, but that way it keeps its readers aware of the dangers -in the shape of sorrows and shocks, mishaps and mistakes, losses and wastages, death and destruction - ahead and enables them to face them boldly and realistically.

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Swamiji's Appeal

"I appeal to all Associations, Societies and persons concerned with the removal of untouchability, Hindu Sangathan, Shuddhi, rescuehomes for the misled and marriage reform to send authentic reports of all functions held or brought about by them as well as of all cases of individuals a groups dealt with by them any where in India to the "Liberator Delhi" as promptly as possible.

-Shraddhanand Sanyasi 'The Liberator', 15th April, 1926.

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George Eliot and Human Psyche

Dr. O.P. Budhoulia

Age and writing are deeply corelated with each other, as every author is a product of the age in which he lives. It will therefore, be apropos to have a bird's eye view of the times George Eliot lived in. Known after the name of queen Victoria, the Victorian age begins around 1830 and ends around 1880, the period that started a decade before the hungry 'forties' and ended a decade before the 'naughty nineties'. The Common term that is used for the overall tendencies of the period is "Victorianism" which is quite vague and uncertain in its meaning. Some appellations used to designate this period show its divergent trends : Age of Realism, Age of Expansion, Age of Moral Idealism, Age of Prudery, Age of Compromise, Age of honest doubt, Age of Science and Imaginative prose, Age of Humanitarianism, Age of Industrial Revolution, Age of Reforms, Age of Transition which are various aspects of the apparently peaceful but internally turbulent period of fermentation.

In this great age of material effluance, upsurging intellectual concern, political awakening, democratic reforms scientific advancement and social and religious unrest saw the emrgence of the great women novelist. Mary Ann Evans who is popularly known by her pen-name George Eliot. Though, by her birth, George Eliot, represents rthe first phase of Victorian fiction (- as the complete age has been divided in to two parts: the early Victorian and the later Victorian Age), yet represents the second phase for her writing. The advent of George Eliot in Victorian fiction becomes a new message to the Victorian readers. Covering the period from 1859 to 1876, the years marking for the publication of their first and last novel "Adam Bede" and "Danial Deronda", respectively. She brought a revolution in the world of fiction writing. Introuducing realism in English fiction, she stands at the threshold of the beginning and creation of psychological and psycho-analytic trends in her fiction writing.

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Quite apparently George Eliot's primary concern lies in taking out the inside of the characters. Realism is at the core for taking out the psychological canons in her novels. She aims at bringing to light the basic impulses and tendencies of her characters which are heretofore not clear in the annals of psychology. She tries to grip the psyche of her characters through their behaviour.

George Eliot grasps the roots of human tendencies revealing the very depth of human heart and mind. She reveals the dormant impulses of the characters. Her first novel "Adam Bede" is marked for revealing the psychic motives of human beings. Arthur Donnithrone, a villain and an egoist is shown for the windings of his motives and inner impulses along with the immoral evasiveness in his character. After spoiling the chastity of Hetty, the heroine of the novel, Arthur undergoes the metamorphosis of his character. He seduces Hetty to sartisfy his impulsive hunger. The hero Adam assesses Arthur:

"Deeds of Kindness were as easy to him as a bad habit: they were the common issue of his weaknesses and good qualities of his egoism and his sympathy.....when he was a lad of seven he one day kicked down an old gardner's pitcher of broth from no motive but a kicking impulse"(A.B. 279).

A personality of contradictions of "Weaknesses and good qualities" is set by the author in order to grip his "Kicking impulse" for self-indulgence. This impulse of his behaviour makes him flirt with Hetty upto an extent of spoiling her chastity. In the fictional world of George Eliot, an individual is free for his behavioural choice, but he must be mentally prepared to face the consequences of his choice. Arthur is being punished - not a physical punishment it is indeed, but a punishment of conscience to take out the better inside of him. After the trial of Hetty, he feels no compunction in kicking anything for self-indulgence.

At the end of Hetty's life, he feels repentant for what he is:

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"Arthur was silent for some moments. Inspite of other feelings, dominant in him this evening, his pride winced under Adam's mode of treating him." (281) (Adam Bede).

George Eliot is now successful to reveal the inner conscience of Arthur when he confesses that "People may make injuries worse by unreasonable conduct" (A.B. 413) and their conduct is providing no ever-satisfying joy, but "satisfying them for the moment." They do not realize "What will be the effect in the future." (A.B.515). The corollary of "the effect" with "the future" signifies George Eliot's grip of the inside of human psyche. Arthur thus listens the call of his conscience and renounces his property at Hall Farm and hands it over to Parson Irwine, Uncle of Hetty, and leaves the place. The gradual change of a sinner into a repentant confessor is remarkably revealed out by the author.

George Eliot goes a step further in her next novel. "The Mill on the Floss" in depicting the inner working of her characters. Even on casual observation the entire character of Maggie Tulliver seems summed up in the observation that Maggie is a fine example of one lost between a rational sense of duty and a blind yearning. Maggie is emotionally attached with her parents in her childhood and for "seeking her unknown kindered, the gipsies" (M.F. 129). When Tom, her brother, does not apprize her emotional affections, she easily succumbs to other social obligations. She thinks of running away" and go to the gipsies, and Tom should never see any more" (M.F. 128). That is by no means a new idea to Maggie" because:

"She had been often told she was like a gipsy, and "half wild", that when she was miserable it seemed to her the only way of escaping opprobrium, and being entirely in harmony with circumstances would be to live in a little brown tent on the commons." (M.F.128)

"Why is she ready to assemble with Gipsies? George Eliot is concerned deeply to take out child psychology.....an inside depiction of human psyche. Or the Gipsies are the people who will gladly receive her" and pay her much respect on account of her superior knowledge." (139)

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Maggie is hungry for love, as a child desires to love and to be loved. She always craves for recognitions both in love and knowledge.

Even the gipsies fail to rise to her expectations and she comes back to her father. Here she analyses hereself and finds that her conduct had been too wicked to be eluded to"(M.F. 141)

Maggie's heart becomes the battle field for the opposing forces of her high motives and low impulses. When she is irresistibly drawn towards Philip Wakem, the deformed son of lawyer Wakem - the fellow who was solely responsible for the economic breakdown of Tulliver's family. She arranges secret meetings with her lover because her brother does not like to see her in the company of Philip. Love led adoloscent Maggie, defying family strictures is with reticent Philip:" Should you like me to kiss you: as I do to Tom. I will if you like.....yes very much.....No body kissess me. Maggie put her arm round his neck and kissed him quite earnestly" MF(224). Her line of thinking is psychologically viable and is in keeping with her nature:

"Her heart went out to him with a stronger movement than ever, at the thought that people would blame him. Maggie hated blame: she had beem blamed all her life, and nothing had come of it but evil tempers. Her father had always defended and excused her, and her loving remembrance of his tenderness was a force within her that would enable her to do or bear anything for his sake" (250) [MF]

Equally minute is the novelist's study of further love-entanglement of Maggie. George Eliot presents Maggie a lady" with hideous over powering strength" (M.F 250) because" there were moments in which a cruel selfishness seemed to be getting possession of her."(M.F. 250) but the author indulges personally and lurks deeper in the psyche of the character and soon provides her a strength - a moral strength which makes Maggie to analyse hereself as:

"Was that existence which tempted her the full existence she

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dreamed? Where, then, would be all the memories of early striving - all the deep pity for another's pain, which had been nurtured in her through years of affection and hardship - all the divine PRE-SENTIMENT of something higher than mere personal enjoyment".(M.F. 558)

Maggie visits here cousin Lucy who has recently been engaged to Stephen Guest. The Village dandy, Stephen Guest -" is fescinated by Maggie's loftier beauty and she by degrees, yields to force of all different feeling towards him rather than she ever felt towards Philip."(2)

This is not mere adolescent fancy but a yearning of a young lady as now she develops in her behaviour towards a male counterpart. She finally prepares herself to drift in a boat on the current of the river Floss. Her drifting signifies a running after lower impulses of a human being. Before, she is lost through the amorous glance of Stephen Guest, the author presents her mental strife thus: "A horrible punishment was come upon her for the sin of allowing a moment's happiness that was treachery to Lucy, to Philip - to her own better soul. "(M.F. 538).

A sense of her past ties and her duties towards her cousin Lucy and her conscience work together to check her unwarranted actions. She asks Stephen Guest to "leave me to myself if you please and for future avoid me" (M.F.538). The subtle working of conscience makes her to realize that "momentary happiness had been smitten with a blight - a leprosy."(M.F. 538).

Maggie has hardly any faith in the drama of outward world. She is introvert and is always ready to abide by the call of her conscience. She is eager to have "the divine voice with in us for the sake of being true to all the motives that sanctify our lives" (M.F. 450) She is always impulsive and it is hard to predict her future course. Disah Morris's remark for Hetty Sorrel in **Adam Bede** that "She is a wandering lamb" (A.B. 31) can still more appropriately be applied to Maggie Tulliver.

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"Silas Marner" is a small novel of George Eliot having psychological study of Silas for its theme. George Eliot links the past of Silas with his present. This linking device reveals the inside of Silas in a very remarkable manner. George Eliot tells us about the origin of the story:

"It came to me first of all quite suddenly, as a sort of legendary tale, suggested by my recollection of having once, in early child hood, seen a linen Weaver with a bag on his back, but as my mind dwelt on he subject I became inclined to a more realistic treatment"(3). The more realistic is George Eliot's presentation of her protagonists, the better is her psychological probe. Silas can more appropriately be characterized as a straight forward, innocently trusting and faith-loving honestman. He is falsely accused of the theft in the church when he is in a cataleptic fit. Shocked by the injustice he faces due to his innocence and humulity, Silas leaves Lantern yard and comes to stay at Raveloe. It is but natural for him to lead a lonely life with no desire to make friends. After that he worked like an insect and hoards money. His heart and life lay in hoarded money.

"He loved the guineas best, but he would not change the silver - the crowns and half crowns that were his own earnings, begotten by his labour, he loved them all. He spread them out in heaps and bathed his hands in them; then he counted them up in regular piles, and felt their rounded outline between his thumb and fingers and thought fondly of the guineas that were only half earned by the work in his loom, as if they had been unborn children"-S.M.(Silas Marner) (28-29).

No wonder, when his wealth is stolen, he feels disappointed, baffled and deprived. The life "like a rivulet" (S.M.29) becomes "the barren sand."(S.M 29). These images depicts the inner disappointment where the author penetrates and takes out untrodden region of human psyche. The history of Silas Marner is the history of metamorphosis to different stages of life. The author had traced the inward history of Silas step by step. At first he is shown as an honest, gentle and truth-loving man. In the words of

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the novelist" he had never dnown as impulse of feeling (Sm. 21). The inner thrust of his second phase describes his hoarding of money and the theft of it. When he is falsely accused he is frantic with despair and desolation. His heart cries. He comes to be spoken of as a 'poor mushed creature" (S.M. 103). This and other false accusations levelled against him by the society leave him in dejection and disappointment. That is why he "sees no just God that governs the earth righteously but a God of lies that bears witness against the innocent" (S.M. p-17).

The next phase of Silas's life restores him to his faith in humanity and God as well. He finds a foundling female baby, Eppie as a substitute of his gold. The Company of this child infuses in him a human tenderness. Eppie appears to Silas's - "blurred Vision as hard gold"(4) that saturates his thirst for human love and kindness. Care of Eppie makes him social. He approaches Mrs. Dolly Winthrope and shows his willingness to be guided by her: "I want to do every-thing as can be done for the child.....I'll act accordingly, If you'll tell me." (S.M. 177)

In this way, Eppie becomes an influential source for the redemption of his defected life. At the touch of this golden haired Eppie, his present is linked with his past-a psychological reflection inside his mind goes on:

"Could this be his little sister come back to him in a dream- his little sister whom he had carried about in his arms for a year before she died, when he was a small boy without shoes or stockings" (S.M. 157).

Thus Eppie once more links him with the world. He now "shares in the human fellowship of the community" (5). Eppie becomes regenerative power to him because" there was no repulision around him now, either for young or old" (S.M. 18) Due to the love of Eppie, Silas regains his goodself to make use of Eppie for the society. His trust in man and in God is revived. He agrees with Dolly:

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"There's goodi, this world - I've a feeling O'that now; and it makes a man feel as there's a good more nor he can see, I' spite O' the trouble and the wickedness" (S.M. 203).

Eppie negates her real father Godfrey Cass to follow Silas and thereby confirms her motive stability. Clearly, George Eliot has broken new grounds when we compare Silas Marner with the Mill on the Floss. In the latter novel, she treats the story of Maggie as life history, in the former a fable is wrought to show the present springing up from the past. The instrumental child Eppie speaks of "deeper psychological insight of the author"(6).

Her next nvoel "Romola" illustrates further development in her art of the inward study of character. The novel shows how she lurks deeply to cogitate upon the inner tendencies and human motives that lie deep in human motives that lie deep in human consciousness. Human mind is a conglomeration of virtuous ideals George Eliot once spoke of her creative method;

"It is the habit of my imagination to strive after as full vision of the medium in which a character moves as of the character itself. The psychological causes which prompted me to give such details of Florentine life and history as I have given, as precisely the same as those which determined me in giving the details of English Village in "Silas Marner", or the "Dodson's life", out of which were developed the destinies of poor Tom and Maggie"(7).

"Romola" can fruitfully be studied in the light of her observation. The theme of Romola can briefly be put as a tragic tale narrating interactions between a thoroughly virtuous woman and a thoroughly wickedman. For the purpose of character analysis, Tito Melema is made the focus of attention. he covers the complete narrative of the novel and all major characters rotate around him. The character of Tito moves from worse to the worst. Tito internally suffers from Machiavellian humbug. Degenerate he tries

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to degenerate others who join his Company. Ultimately, he meets his tragic end, as the doer inevitably tastes the cup of his evil deeds. The whole story, as such, has deep psychological interest.

Tito is introduced in the novel by a shipwreck. His accompanying father is lost in this shipwreck. His baseness towards his father comes to the forefront:

"Do I not owe something to myself? said Tito, in wardly,.....Am I to spend my life in a wandering search ? I believe he is dead." Romola. 150-151. Tito does not spare his least time to find the whereabout of his father. This is his selfish self and the author is concerned deeply with the thoughts that the precise" facts of his conduct should not remain for ever concealed" (Romola. 151).

George Eliot deepens his baseness by introducing him to Bernardo-Romola's father. By his cunning and shrewdness, he wins the love of Romla. The searching eyes of George Eliot see the dark recesses of Romola's heart:

"A girl of eighteen imagines the feelings behind the fact that has moved her with its sympathetic youth what is her to believe in if not in this vision woven from with in" Romola(122).

As such, Tito masters a complex personality. There is no brand of duplicity on his brow; neither is there any stamp of candour. Bernardo is not wrong in his estimate of the character of Tito: "that pretty Greek has lithe sleckness about him, that seems his mind on "Romola (295).

There is every thing for self-sacrifice in this world. Therefore, the author also deeply delved in her own psyche to suggest that the repentance in a sure way to Tito to get rid of erroneous way of his choice. Repentance, to George Eliot, which "cuts off all moorings to evil demands something more than selfish fear" (Romola 288). But Tito had no sense that "there

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was strength and safety in truth; the only strength he trusted tolay in his ingenutiy and his dissimulation." (Romola) P. 288). Infact, nothing is to be judged by outward signs only but every thing depends on inner intentions. As a husband, Tito deceives Tessa by marrying again the good Romola. How sly is his act of self-indulgence. At first, he saves the life of Tessa, a small girl to seduce her later on. He spoils her life by enticing her in to a mock-marriage. He ruins Romola too for his selfishness. The novelist brings out this feature when she observes that he wanted to be where he could adjust his mind to the morrow without caring how he behaved at the present.

Left with no scruples, Tito deceives Bardo for his selfishness. He sells his precious library. Romola protest against it and calls him" a treacherous man" (Romola 355). He even deceives his foster father - Baldassare, who is ship wrecked with him and captured by pirates. Tito saves himself by swimming and carries off Baldassare's gems to Florance, Instead of using the gems for the ransome of Baldassare, he sells them for his selfish interest. Thus Tito has devoted his life to gentle hedonism, abandoning his scholar father to slavery and death. Doing all this Tito was experiencing that inexorable law of human souls that we prepare ouselves for sudden deeds. Every body knows how each step of a sinning person immerses him deeper in mud. In the beginning he is free to choose evil and the growth of evil is superbly depicted; he felt "as if a serpent had begun to coil round his limbs" (Romola 288).

The grip of evil on him is complete when his father kills him. When Tito senses peril, he decides to leave Florence. While moving fast to the city gate he faces an angry crowd. The crowd tries to kill him. He jumps into a dark river for saving his life and swims to the to the other bank of the river. Baldassore is there, he sees his prey; he kills Tito mercilessly. To borrow the words of EA Baker, George Eliot explores" the dimmer regions of consciousness to trace the inner phenomena of which character and deeds are out ward mainifestation."(8) George Eliot is of the view that all man's

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seen actions have their roots in unseen motives.

The mental strife becomes deeper in the character of Mrs. Transome Court in "Felix Holt". Here is a tale bringing out the startling resullts of sins committed in the past dogging a person all through the rest of her life. She develops extra-martial relations with her family lawyer, Matthew Jermyn because her emaciate husband was a "distracted insect" (Felix Holt P. 94) and because her equally feeble son by him had died. Her second surviving son is by Jermyn, and his fatherhood she conceals from all persons, including her son. She wanted Harold to inherit Transome Court estate, but Jermyn wanted to exploit her adultery to serve his selfish ends. Thus Mrs. Transome Court is in perpetual tension as to who will be next manager of the estate Jermyn or Harold Transome.

Mrs. Transome Court, though she had a fear, of Jermyn' evil intentions in her heart of hearts had a satisfaction that "some how the possession of this son was the best thing she lived for" (F.H. 98). Her mental state of meeting Harold after a separation of fifteen years shows her self-complacency:

"Mother's love is at first an absorbing delight, blunting all other sensibilities; it is an expansion of the animal existence, it enlarges the imagined range for self to move in but in after years it can only continue to be joy on the same terms as other long-lived love - that is, by much suppression of self and power of living in the experience of another" (F.H. 98).

Her hope to see Harold as the heir of the estate of Transome Court fails when Harold meets Lawyer Jermyn. She is swayed between feelings of affections for Harold and the after-effects of her illicit relations with Matthew Jermyn. Both Harold and Jermyn are egoists. Neither is prepared to forego his claim on the Transome Court-estate. The Lawyer perpetually threatens to reveal the concealed fatherhood of Harold. The tense feelings of the aristocratic Mrs. Transome Court find an outlet in her intimate communication with her maid servant Denner:

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"A woman's love is always freezing into fear. She wants everything, She is secure of nothing. Men like such captives, as horses that champ the bit and paw the ground: they feel more triumph in their mastery. What is the use of a woman's will? - If he tries, she does not get it, and she ceases to be loved. God was cruel when he made women. (Felix Holt 488)".

The phrases like "triumph in their mastery" and "a woman's will" clearly bring out, that Mrs. Transome is a broken lady through the behaviour of man. The author is also successful in taking out the burning inside of mrs. Transome Court into a tragic speech with no bigger personality than Denner, her maid servant. Her suffering is very acute when she is jealous of Mrs. Denner's better fortune: she states that "you are a happy woman Denner; you have loved some-body for forty years who is old and weak now, and can't do without you" (580) (F.H.)

Meanwhile Harold has come to know of his parentage and genealogical defect. He questions her, "Who is my father?" (F.H. 480). She is mute and trembling lips speak her wretchedness. Harold comes out with a heart-rending cry: "He said - said before others that he is my father" (F.H. 583). Harold feels ashamed of her adultarous mother and leaves her. George Eliot's probe is more incisive than Shakespeare's in "Hamlet" wherein son always suspects her mother's behaviour. Acceptance of her illicit love to the face of her own son is quite painful, and is on the verge of cruelty.

Esther Lyon with her in born sympathy saves the lost soul by her timely help. She persuades Harold to go to his mother and hug her passionately.

"A passionate desire to soothe this suffering woman came over her. She clung round her again, and kissed her poor quivering lips and eyelids, and laid her young check against the pale and haggard one. Words could

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not be quick or strong enough to utter her yearning"(F.H. 596 - 97).

Mrs. Transome is so much perplexed by her past life as she finds both her son and her lover as poisonous animals. She finds her existence in danger. Her inner strife as through flash back darts up in her memory that it is now the "lizzard's egg had become brown, darting, determined lizzard' (F.H. p-299). George Eliot has studied Mrs. Transome Court's heart of the mother vis-a-vis her heart of a beloved, giving greater importance to her motherhood. It is a fact perphas to keep a little too much in the background that mothers have a self larger than maternity.

In "Middle March," Dorothea Brooke becomes George Eliot's representation of Theresa- Complex: the full realization of the other self of an individual has been shown in a mastering urge to be a social reformer what George Eliot has termed" Life beyond self" (9). All her intellectual pursuits and life-ideals are manifestations of her missionary zeal. All through she struggle "between a vague ideal and the common yearning for womanhood" (Prelude P. XVI). Her first step towards the realization for her "vague ideal" she chooses Edward Casaubon and marries him in spite of the age difference of 27 years. In spite of the denial of James Chattam, her uncle, Dorothea Brooke marries Casaubon. She sees in him the greatness of wisdom like Locke, Hooker and Milton. She is under the spell of the erudite scholarship of Mr. Casaubon. Replying to Celia, Dorothea thinks of marriage:-

"The really delightful marriage must be that where your husband was a sort of father and teach you even Hebrew if you "wished it" (MM 5).

All Dorothea's passion is transfused through a mind struggling towards an ideal life - a life higher than that of senses and impulses. Dorothea looks forward to a two-fold realisation of the vague ideals, on the one hand, all pleasures of a married woman, on the other, Dorothea enters a matrimonnial relation with Casaubon for her honeymoon trip, she faces inner perlexion and disenchantement of emotions. Here Casaubon leaves

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her alone and keeps himself locked in to the library. Dorothea is very soon aware of the fickle pedantry of her husband whom once she regarded as "Milton affable archangel" (M.M. 19) and "a modern Augustine" (M.M. 20) who united in him the glories of "doctor and saint" (m.m. 20). Her first indifference towards her husband is discernible when he ignores Dorothea's desire to help him in intellectual pursuits, Thus "Dorothea's ideals and resolve seemed like meetings ice floating and lost" (M.M. 212). She meets failure on both the fronts.

She discovers to her great disappointment Casaubon's scholarly work "Key to the all Mythologies" to be all pretentions. After getting the fullest truth the least partial good, it is rather too intolerable that Dorothea should be worshipping this husband. George Eliot allows us to negate Dorothea's permanently and explicably painful association with Casaubon in Rome where she has first begun to feel the deep want of congeniality between her husband and herself. The novelist traces the inside of this heroine:

"How was it that in the weeks since her marriage, Dorothea had not distinctly observed but felt with a strifling depression, that the large vistas and wide fresh air which she had dreamed of finding in her husband's mind were replaced by anterooms and winding passages which seems to lead no whither." (M.M. 208).

George Eliot thus presents Dorothea with the hard realities of life. Dorothea feels the depths of her emotion in a tumultuous manner, and through the inner realisation of her personality, Dorothea finds that "her mind was continuously sliding into inward fits of anger and repulsion, or else into forlorm weariness".(M.M. 209).

Another psychological dis-illusionment in Dorothea's life comes when she is forbidden by Casaubon to have any solitary meeting with Will Ladislaw, his cousin. Ofcourse, Dorothea, is strong, but Casaubon is weak and feels jealous of her. He also makes a codicil in his will if Dorothea after his death married, she would forfeit of all the claims of his property. This

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restraint makes her suffer - suffer deeply for the attainment of her womanly yearing. She realizes "something of what woman had suffered and borne in marriage." (10).

Dorothea marries Will Ladislaw after the death of Mr. Casaubon. This marriage with Will Ladislaw fulfils her inner yearning for womanhood. It is the body which fulfils the high ideals of human mind. Thus like George Eliot's other characters in similar circumstances, Dorothea undergoes a state of metamorphosis. She develops a practical understanding of life and yields to her physical hunger for having better and a perfect life as there "is no creature whose inward being is not greatly determined by what lies outside of it." (M.M. 208). Dorothea is, thus, ready for the life of "labour and endurance" (M.M. 246) in the company of Will Ladislaw. Through the psychological metamorphosis, she sees the "largeness of the world" (M.M. 847). In the words of Reva Stump Dorothea "recognizes that she is a part of that life - of all life"(11). It is because the author lurks deeply in to psyche of her character (Dorothea) and takes out what lies hidden in the psyche of a young lady. Hence psychologically, Dorothea's remarriage with Will Ladislaw is justfied.

In "Daniel Deronda", the penetrating vision of George Eliot lays open the heart of Gwendolen Harleth to show her readers its working when a young self-indulgent egoist works out her salvation in a life beyond self. Gwendolen grows up to be a spoiled woman(12). An egoist she feels elated for her personal charms. She meets Daniel Deronda at a gambling table.

"She rejoiced to feel herself exceptional; but her horizon was that of the gentel remance where the heroine's soul poured out in her journal, is full of vague power, originality, and genernal rebellion, while her life moves strictly in the sphere of fashion, and if she wanders into swamp, the pathos lies partly, so to speak, in her having on her satin shoes. Here is a restraint which nature and society have provided on the pursuit of striking adventure; so that a soul burning with a sense of what the universe is not, and ready to

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take all existence as fuel, is nevertheless held capture by the ordinary wire work by social forms and does nothing particular."(D.D. 83).

She, unlike Dorothea Brooke, has no higher ideals in the beginning of her life. She stands for all that is luxury. She has no centre and has not found the "root of her own consience' (D.D. 733) because she has never been concerned to look for it but beneath in her psyche, there it lay waiting to get an outlet. Gwendolen suddenly faces an economic crisis in her family. She first refuses the marriage offers of Mr. Grand Court. The economic down fall of her family leaves her with no alternative except to marry Hanleigh Mallinger Grand Court or to move at Swayer's Cottage in slum. She looks after her mother and her marriage with Grand Court is just a counter in the gamble of life. Here an egoist meets another egoist. Gwendolen is much baffled when she comes to know that her husband, Grand Court has affairs with another lady, Miss Lydia Glasher. She had made a promise to Miss Glasher that she would not marry Grand Court. That time she did not know that Grad Court had children from Lydia.

A slave to her passionate desires and animal instincts and egoistical self-indulgence, Gwendolen breaks her promise and offers to marry Grand Court. No sooner has she done that grim reality baffles her; Grand Court asks Lydia Glasher to return the jewels, he had given her as his mistress Lydia hands over these jewels and she also writes to Gwendolen Harleth about her husband in details. Her bafflement is highly pathetic, she is so full of disgust that her behaviour becomes lunatic:

"The sight of him brought a new nervous shock and Gwendolen screamed again and again hysterical violence. He had expected to see her dressed and smiling, ready to be led down. He saw her pallied shrieking as it seemed with terror, the jewels scattered around her on the floor, was it a fit of madness." (D.D. 407)

Willingly she had married Mr. Grand Court and she could blame

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only herself for her miseries. The jewels become symbolical of her inner nature and of retribution. The jewels "are what Gwendolen married Grand Court for, and her punishment is having to wear them."(13). To avoid the sight of the man in a fit of hysterical violence, she is instrumental to her husband's death only to intensify her suffering. She fails to avoid responsible for his going over board, yet she had knowingly failed to throw him the rope that was available. She feels a guilty conscience and she see herself as a murderer. This soul - shrinking effect of her life with Grand Court has been contrasted with the soul-expanding contract with Daniel Deronda. The new chapter of her life, with calm of mind all passion spent, is mirrored in the following lines:

"It had been Gwendolen's habit to think of the person around her as stale books, too familiar to be interesting. Deronda had lit up her attention with a sense of novelty: not by words only but by imagined facts, his influence had entered into the current of that self - suspicion and self-blame which awakens a new consciousness" (D.D. 485)

Thus, George Eliot, examining Gwendolen's heart, mind and motives reaches what we today know as the sub-conscious and the unconscious. When Gwendolen "awakens a new consciousness", it signifies that this consciousness that comes to visibility is nothing but to arouse the dorment and repressive desires of her unconsciousness. Her words become revelatory to her achievement in Daniel Deronda in particular and in other novels in general:

"There is a great deal of unmapped country within us which would have to be taken into account in an explanation of our guts and storms" (D.D. 321). She had, to be sure, made in roads to the unmapped, untrodden and inaccessible nooks and corners of Gwendolen's consciousness as a whole.

Thus, we discern in George Eliot a clear tendency to create problems and situations that provide for a minute study of the subtleties of human psychology and nature. She allows her characters a free will and free play for their indulgent behaviour. Then the author brings them under her shaping

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life - vision. The selfish self of an individual is made subservient to his unselfish or soical self. The whole process of conversion gives rise to psychological issues. These issues make the primary purpose of the author to study the inner core of the characters. Complex situations demand complex and dynamic characters and their interactions make her novels fine studies in human personality. George Eliot's words make a clear impression of her methodology: "Character is not cut in marble - it is not something solid and unalterable. It is something living and changing and may become diseased as our bodies do" (M.M. 538). It means to say that she undertakes a difficult task - the task of training the wild free egoists to become social workers and reformers.

So far as the characters are concerned, they are converts from fleshly pleasures attending on the animal impulse to the duties of wives and mothers. What George Eliot says of Hetty Sorrel in "Adam Bede" is mostly applicable to her significant characters:

"She is a woman with a woman's destiny before her a woman spinning in young ignorance a light web of folly and vain hopes which may close round her a rancorous poisoned garment changing all atonce her fluttering, butterfly sensations into a life of deep human anguish"(A.B. 227).

As a matter of fact, her leading characters - male or female are winged creatures clipt of their wings so as to come to proper human shape.

There is almost an unmarked but constant growth of the psychological concern of the author in the novels. Moreover, George Eliot has changed her focus of attention by presenting varied subjects. In "Adam Bede" Dinah represents the religious ardour and principles of a methodist and Adam's conscience. But they are more of types than real human beings.(14) The growth of Maggie from her childhood to the stage of puberty is the natural growth of a living being. Her spiritual awakening is equally gradual and not at all artificial and unconvincing. In Gwendolen Harleth of "Daniel

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Deronda", we have the full maturity of a great artist - human conduct being x-rayed by penetrating eyes. To quote Prof. G.S. Height:

> "She feels her past and compares her present. There are compound immediate feelings and painful memories and dreary expectations present, past and future all work together in to a present state of consciousness."(15)

Her dress and her physical gestures all join together to tell her untold tale: that Gwendolen has lost her husband and her guilty conscience of insinuating murderous behaviour has been rencorous, is mirrored in the following account:

> "But her long hair gathered up and coiled carefully and through all, the blue stars in her ears had kept their place: as she started impulsively to her full height, sheathed in her white shawl, her face and neck not less white, except for a purple line under her eyes, her lips a little apart with the peculair expression of one accused and helpless, she looked like the unhappy ghost of that Gwendolen Harleth whom Deronda had seen turning with form lips and proud self-possession from her losses at the gamble table". (D.D. 753)

George Eliot has undoubtedly succeeded in reading the "invisible history" with the help of "visible" actions. George Eliot made her aim clear when she wrote:

> "Men, like planets have both visible and invisible history. The astronomer threads the

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> darkness with strict deduction, accounting so far every visible arc in the Wanderer's orbit, and the narrator of human actions, if he did his work with the same completeness, would have to thread the hidden pathways of feeling and thought which lead up to every moment of action, and to those moments of intense suffering which take the quality of action - like the cry of Prometheus, whose chained anguish seems a greater energy than the sea and sky he invokes and the deity he defies".(D. D. 202)

By using the images "like planets" the Hidden pathway of feeling", "visible arc", "the cry of Prometheus", the novelist aims at finding out the suppressed aspirations and untrodden pathways of human psyche.

George Eliot does not stress too much on her art of fiction. She always thinks for "Tolstoyan depth" (16) a depth of human heart. She abides by the unwritten rules of human heart and conscience and not by the rules governing the form and art of novel.Her psychological studies are so startingly modern that she may be said to foreshadow the later developments and prepare the way for psychologists like FREUD and Jung. Her novel reads very much like our twentieth century psychological novel.

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Search for Human Values: A Study in the Partition Novels

Dr. L Mishra

The Partition of the Indian subcontinent on the communal basis into the sovereign states of India and Pakistan at the dawn of her freedom, after a long period of slavery and tryst with destiny, on August 15, 1947 created a hell of human killings on the earth which was marked as "one of the bloodiest upheavals in the history of human race"[1] and shocked the mankind with notes of "anguish and dismay at man's wolfish cruetly to man in the name of religion"[2]. The birth of a new nation was actually the creation of two nations out of a single people which resulted in an endless tale of destruction, massacre, loot, rape and inconceivable inhuman cruelties. The exchange of train-loads of dead bodies of refugees as "a gift from India" and a "gift from Pakistan" dominated the contemporary scene with notes of barbaric cruelties, communal fury and religious frenzy. It also produced the scenario of homelessness, rootlessness, the perpetual dishonour and irreparable loss of shame and condemnation of displaced people.

The reckless speed at which partition was accomplished with little regard to an ordinary transfer of population between the two new states led to a holocaust. The total tandav (dance of death) of the partition carnage was against the spirit of freedom fighters and that of andhi's belief in man and the nation. He had no desire to earn the freedom of the country at the cost of violence, blood baths, catastrophes and untruth. The opportunist-leaders led to the communal rancour and as Nayantara Sahgal in her novel, "The Day in Shadow" depicted that people found "an appropriate time to bury andhi and write a new page of history"[3]. People welcomed freedom is liberty to plunder, to kill, to molest and to project man in a position of displacement, hatred and unscaling insult. Such gruesome facts but not fictions are recorded in the annals of history which played a vital role in "turning contemporary history into literature"[4].

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A great national experience provides a great reservoir of literary milieu and motif to the contemporary writers of any country. As a result, we can witness the impact of the greatest historical events like the French Revoluton, the American Civil War, the Russian Revolution and the two world wars which provided the rich material of great fiction like A Tale of Two Cities, War and Peace, All quiet on the Western Front. A farewell to Arms, From Here to Eternity; Doctor Zhivago and the Naked and the Dead. Similarly, the partition provided a number of Indian English novelists the basis for their fictional experiments. Some of them took such national experience as a theme, while others took that partition indirectly, as a background to their personal narratives.

The theme of partition has been a compelling experience with the irresistible creative urge to several Indian English writers of fiction like Khushwant Singh, Manohar, Malgonkar, Balchandra Rajan, Attia Hosain, Raj Gill and Chaman Nahal. They have dealt with the theme of partition with new perspectives like their counterparts in Hindi and Urdu literature. Bhairab Prasad Gupta in Sati Maiyha ka Chaura, Yashpal in Jhootha Sach, Bhisma Sahani in Tamas, Kishan Chunder's Chaddar and 'Peshwari Express', Vatsyayan Agyey's Sharnarthi', Ramanand Sagar's Aur Insan Mar Gaya, Masoom Raza Rahi's Topi Shukla, Adha Gaon and Oase Ke Boond, Hoyatullah Ansari's Lahu Ke Phool, Abdullah Hussain's Udas Naslen, Kartar Singh's Ujala Anchal, and Qurrat-ul-Ain Haidar's Housing Society and Aag Ka Darya and Kamleshwar's Laute Hue Musafir portray the problems arising out of partition of Indian subcontinent and the exodus of refugees which give birth to refugee literature. Apart from it, R.N. Tagore's Kalantar, Tarashanker Bandopadhyaya's Uttarayan, Narayan Gangopadhyaya's Lal Mati in Bengali literature; Surinder Singh Narula's Dil Darya in Punjabi literature and Chuni lal Vardhaman Shah's Kantak Chhayb Panth and Ankut Dhara jointly written by Jaimal Parmar and Niranjan Varma in Gujarati literature depict the communal riots and their magnitude and intensity of calamities with painful tremors throughout the country at the time of partion in India.

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The horrors of partition with its throes and predicaments have been the content of Indian English writers and we can find out the wounds and scars of partition still fresh in the hearts of people even after several decades. The religious madness with racial hatred and separatist politics have transformed man into beast when human values were recklessly thrown to the winds, men became homeless, lonely and alienated and stranger to their background. But even in the stormy night of bloodbaths, people maintained their notes of brotherhood and love.

We can witness the peculiar identity of human beings struggling for the cause of love and human values even at the time of partition holocaust and communal frenzy. Khushwant Singh's Train To Pakistan (1956) portrays the massive slaughter of innocent people during partition and that of communal harmony. Even after the ghastliness and the total insanity of parition prevailing in the Indian sub-continent, Mano Majra is an obscure, placid, sleepy and tiny frontier village which stands out as an oasis of communal harmony, where villagers reciprocate their mutual respect and love for Muslims and Sikhs equally. They do not know if "the country is divided into Hindustan and Pakistan"[5] (p.20). The Lambardar of Mano Majra addresses refugees from Pakistan, "This is your village as much as ours", and convinces them, "As long as we are here, no body will dare to touch you. We die first and then you look after yourselves"[6]. (p. 110). Juggat Singh, a Sikh by birth and popular as inglorious badmash, sacrifices himself for his Muslim love, Nooran and saves the life of so many people like a brave humanist.

Balchandra Rajan's The Dark Dancer (1958) set in the background of partition offers a still nobler picture of life. Kamala readily gives away her life to save a Muslim woman. It impresses upon our minds that hope, beauty, truth and goodness will survive the crimes, cruelties and large scale devastation brought about by the partition. Manohar Malgonkar's A Bend in the Ganges (1964) gives us an epic presentation of Indian Independence

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and its aftermath with its hostility, violence and that of communal harmony, Debi with an imagination of a happy and settled future with a Muslim girl, Mumtaz, as his wife, is hacked to death and his piercing cry denotes the cry of our outraged humnaity.

Attia Hosain's **Sunlight On a Broken Column** (1961) condemns her own community for the demand of partition resulting in harrowing scenes of violence, Laila the narrator-heroine appreciates the efforts of the Hindus in protecting millions of Muslims, left helpless in India by the Muslim creators of Pakistan out of their communal rancour. The Rape (1974) by RajGill gives a vivid description of gruesome crimes and collapse of human values. Dalipjit, the hero, is terribly shocked by his father's raping his beloved and by terrible scenes of suffering on both sides. But the human nature triumphs over the baser animal nature and he concludes, "The Muslims killed the Hindus and the Hindus massacred the Muslims in a bid to live, and not to die"[7] and finds it out as an absurd belief. Chaman Nahal's Azadi(1975) portrays the family of Lala Kanshi Ram with a placid, gasy and happy life before partition who has lost everything during gloomy partition. But he displays a wonderful belief in forgiveness and adds, "We have sinned as much. We need their forgiveness"[8]. It shows his noble heart rich with human values.

We can, thus, find out that characters in partition novels present the eternal conflict of good and evil and these two faces come out on the surface as symbols of bold belief in human values and that of evil notes. The inglorious badmash, Jhgga, in love of Nooran, the muslim, dies like a brave humanist in Train to Pakistan, Kamala in The Dark Dancer sacrifices herself in order to save a Muslim prostitute from the brutal clutches of Hindu miscreants; Debi in A Bend in the Mantaz, Ganges possess a desire in his heart is marry the Muslim girl but he was hacked to death by the orthodox muslims which aroused the outraged humanity. Sunlight in the Broken columns displays the Muslim woman, Laila, the narrator-heroine, who condemns the defenders of Pakistan who left them to suffer in India but

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they were saved by Hindus; Lala Kanshi Ram in Azadi even(after loosing everything in Pakistan has a great love for helpless Muslim refugees who were unnecessarily and faultlessly victimised and Lala Kanshi Ram appears as an idol of forgiveness and reconciliation with opposites; Dalipjit in The Rape feels ashamed of his father raping his beloved and cultivates the atmosphere of harmony as an exponent of love. They are not characters but characteristics and identities of human love, the milk of human kindness and that of human values.

In brief, we can say that the parition novels represent the great strength of human love even after the horrors of partition holocaust, the endless catastrophes and inconclusive miseries which plundered their happiness and filled them with notes of tragic throes and predicaments. The novelists, therefore, display their characters as the sensible, humane and generous messengers of human love and they stand as the torchbearers to the homeless refugess who have the fractured consciousness and the broken hearts. The note of human love is not an end but it is a beginning to an end and the process will continue till human beings live on the earth.

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BOOK- REVIEWS

1. The Theme of Temptation in Milton : By Dr. Sushil Kumar Sharma. (New Delhi, Intellectual Publishing House, Ist.ed., 1996) pp.176. Price Rs. 200/---- a review by N. Sharma, D. Litt., Formerly Professor & Head, Deptt. of English & Dean, Faculty of Humanities; Gurukul University, Hardwar.

Dr. Sushil Kumar Sharma has made a new and quite fresh presentation of one of the oldest themes underlying the dilemma of human existence-the theme of temptation. The great poet Milton, inspired by his mission of 'justifying God's ways to man' and attracted by one of the most critical tests suffered by man in his spiritual journey towards God- the test of temptation- made this theme a very important element of his literary works. The present work of Dr. Sushil Kumar, limits itself to the treatment of this theme by Milton.

In any critical or literary discussion it is necessary that one should first make the concepts and definitions involved clear and explicit. It is, therefore, just in the fitness of things that Dr. Sharma devotes the first chapter of his work to a description and clarification of the word "temptation" and its meaning and scope. This first chapter is entitled "Temptation : The Concept And Its Dimensions". Various meanings of the word temptation have been mentioned including S.D. Gordon's definition which describes temptation as "an attempt to induce us to do worng, to lead us by much or by little aside from the one right path. "This is also the most concise and satisfactory explanation. Dr. Sharma, then proceeds to describe what this right path itself is or should be. He has presented various views from a wide range of religious and philosophical thinkers including those from Buddha, Manu, the Vedas and the Christian doctrine and writers on ethics. Dr. Sharma leaves nothing ambiguous or unclear. The clarity and the confidence with which the learned writer treats this first chapter sets the

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tone for the quality of the rest of the work.

The second chapter deals with Comus. Dr. Sushil Kumar takes a head-long plunge into his problem and begins the very first paragraph by pointing out the different interpretations of the nature of the problem of temptation in Comus. He, relying on his vast range of study and information refers to the opinions of a great number of critics like Sears Jayne, B. Rajan, G.Wilson Knights, W. Haller, J.C. Maxwell, A.J.P. Woodhouse, R.H. Bowers, David Wilkinson, M.V. Ram Sharma and a host of other critics. After discussing various critical views, Dr. Sharma closes the chapter on a very positive and re-assuring note in the words that, "noble and innocent persons always withstand temptations, howsoever attractive they may be. In their resistance they are supported by forces of good both visible and invisible".

The third chapter deals with Paradise Lost. A very interesting and enlightening discussion appears in the very beginning of the chapter in which the different forms which temptation can assume and the various possible chinks in the victim's moral armour through which this adversary can penetrate are described referring to various reputed critics and Milton experts. A prolific, learned and highly illuminating treatment of Milton's achievement in Paradise Lost is attempted by Dr. Sharma and he introduces many points for the discerning reader to think for himself. He closes the chapter with the opinion that "There is every probability that just as Satan comes to Heaven from hell to tempt Eve and through her Adam to commit the breach of trust, some representative of Charles II or he himself in disguise approached Milton's wife and through her Milton to breach the trust reposed in him by Cromwell".

The fourth chapter is related to the treatment of Paradise Rregained. Dr. Sharma refers to the views of more than a dozen critic to highlight the differences of opinion on the issue "as to what the offers made by Satan in "Paradise Regained" mean. The view of John T. Shawcross is both plain and down to earth simplistic. He detects three temptations in Paradise Re-

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gained viz., the temptation of gluttony, avarice and pride, which according to him, arise from the "triple equation of the flesh, the world, and the devil." These temptations, according to him, are instrumental in enabling one to master the virtues of temperance, prudence, and fortitude. Bringing out the autobiographical character of Milton's work, Dr. Sharma comments at the end of the chapter that, "Paradise Regained was composed between 1665-70..... In that period Milton must have felt himself alienated and his condition must have resembled Jesus in wilderness. It is possible that during this period the monarch approached him offering him posts, money and the like. But since Milton did not join the King's group..... It is evident that at this stage he refused to submit to the temptations.

The fifth chapter is entitled "Samson Agonistes : Imprudence." The various temptations confronted by Samson are enumerated. They are despair, pride, and blaming God. He even rises superior to them. Then there are the temptations brought by Dalila, "unreasoning surrender to the blendishments of a pretty woman, luxury and lust." He quotes Tillyard to point out the double role played by Dalila, "Dalila comes with a double dramatic function; to tempt..... and to rouse Samson from his dejection." This is quite akin to the Hindu Tantric belief that man lifts himself up by the very devices which make him fall i.e. Mukti through Bhukti or Yoga through bhoga. As in the earlier chapters so in this chapter also, Dr. Sharma tries to identify the glimpses of Milton's personal sufferings and tensions in the events and tensions of this play.

The sixth chapter is related to the study of the language and stylistic devices adopted by Milton in describing the characters and crises in his works. Dr. Sharma says, "A study of Milton's language sets forth that through the words his characters use he objectifies the devices his tempters employ in order to tempt and their victims employ to evade temptations." Dr. Sharma presents a very detailed and minute study of Milton's poetic language and he convincingly points out how the use of different words and expressions accomplish the intended result and convey the intended image and emotion bringing out the required dramatic effect in the works under reference.

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The seventh is the last chapter of Dr. Sharma's work and is entitled "Conclusion : Milton's Ethical Code". He carefully sifts the poetical works of Milton to discover the virtues that must have been dear to Milton's heart because a high moral purpose always inspired him and acted as his chief motivating force. Dr. Sharma writes that a list of Milton's list of virtues which are an armour against sins or temptations includes purity, temperence, prudence, justice, truth, faith, innocence and hope. Dr. Sharma concludes the chapter with prophetic and appreciative word that, "with this ethical code as presented in his works and also by precept and example, Milton despite his human failings, shall ever remain an object of veneration for his readers even in the time to come, a veritable beacon-light to many a wandering bark which has lost direction".

Dr. Sushil Kumar Sharma has presented a very scholarly and authentic treatment of an elevated theme which is endowed with a permanence of validity and universality of relevance ot the tough and risky climb of the human soul to divinity. Dr. Sushil Kumar Sharma has displayed a formidable range of study and an overwhelming fund of knowledge and facts at his commend. He has the mature critic's skill to scan and to synthesize and to arrive at objective and impartial conclusions. Effective and fluent communicative skills seem to be available to him and he handles both facts and language with masterly ease and effect.

Dr. Sushil Kumar Sharma's book "The Theme of Temptation In Milton" is a prestigious work of literary research as well as of criticism. It is a fresh original and valuable addition to the library of great critical works on Milton. The book is a high quality production and carries a pleasing aesthetic get-up. The printing and the material used are all upto the mark. The book deserves to be on the shelf of every serious and research-minded student of English Literature.

Reviewed by: Dr. N. Sharma

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2. Random Reflections by Prof. A.N. Dwivedi Delhi : B.R. Publishing Corporation. 1994. Price : Rs. 60,00 only : pp. 74.

This is the first poetical collection- a long-awaited one of course - of Dr. A.N. Dwivedi, who happens to be a bilingrial poet writing in both Hindi and English. Consisting of the poet's dedication to his parents and to a popular Hindi poet of Pratapgarh (Avadh) whence Dr. Dwivedi hails a fore-word by the distingnished contemporary dramatist Mr. Asif Currimbhoy (a Goan settled in Bombay) and a four-page Introduction by the well-known Indian English poet Dr. Rabindranath Menon (a retired I.A.S. of the Bihar cadre presently residing in Bangalore), the collection has forty-one poems of diverse shades of thought and emotion to delight the reader of poetey in English.

The present poetical collection contains a veriety of themes, moods and tones. It displays Socio political consciousness of the poet, his moral and metaphysical longings, his professional preoccupations and dilemmas, and his grapplings with death and calamities. There are poems on love theme, on Hindu fairs and festivals. Together, they reflect the fleeting moods and the varying tones of a sensitive poet. The love poems bring the different aspects of love- union and separation, fulfilment and discontent intimacy and alievation. Some of the poems like "Our politicians" and The game of politics" highlight the degradation and craftiness of the present-day politicians. These poems and a few more testify to the solid moorings of Dr. Dwivedi to the earth while 'holding his head high in a soaring vision and a fanciful flight in certain others of moral and philosophical import.

A hurried glance at the collcetion convinces the reader that Prof. Dwivedi belongs to the class of intellectuals which has done a rareservice to criticism and poetry at the same time. We have very few good names to mention in this connection : Sri Aurobindo, V.K. Gokak, K.R. Srinivasa Iyengar, Som P.Ranchan, Wision Ezekial, A.K. Ramanujan, Shiv K.

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Kumar, etc : All of them may be termed as schloar-poets. Dr. Dwivedi has already made his mark as an Eliot scholar an ardent advocate of Indian Writing in English and as a fond lover of American Literature. Now, with this collection, he has ventured into a different world altogehter into the creative world of song rhythm and pure joy.

If the title-piece "Random Reflections" and "When the Soul Is soiled" express the poets" spiritual and phiosophical urges the poems like "Address to a Beauty" and "My Eyes Have Caught thy Face" give vent to the sensitivity of a youthful heart. The very first stanza of "Launch the Boat, O Sailor!" is a fine example of the poet's mystical and metaphysical longines:

Launch the boat, O Sailor
Let it float freely on the open breast of the ocean,
without fear of being swept away by the serpentine waves
to the dark dungeon of the deep,
for this way alone we can hope to reach the other shore.(p. 17)

The poem points to the beginning -- 'launching'-- of a new career the poetic career -- for Dr. Dwivedi, and yet it is symptomatic of the ultimate spiritual journey in the life of an individual. In "Reflections", we have lines like the following :

the present appears before my lens
like a lovely, lonely lass
pacing restive in her room
baring her body to a mirror;
the future springs before me
like a hundred-hued rainbow
colouring the sky. (P.19)

The poem "My Threnody" is Emersonian in content and expres-

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sion; it is a very subjective poem indeed, recording the premature death of the poet's little son, Monoj, on June 14, 1972. The third and last stanza of this poem is very touching and pathetic :

But now you tread the heavenly paths,
and dwell among the blessed ones there,
while I'm left with sighs and sobs
for the sweet one gone with the air.

Poems like "My Helplessness" and "Through the Night" are also quite subjective and romantic in vein and style. They deal with the varying moods and fancies of the poet in the intense moments of his love--earthly/ unearthly. Here the poet's feelings have become very soft and sweet. There are, then, a number of poems on the common masses and their distracting problems and painful situations, such as in "The Village Tailor", "The Rickshawallah" and "The Slum-Dwellers". The poem "Address to a Beauty" is highly sensuons and romantic in thought and emotion. The last poem in the volume, "A Professor's Rantings" is quite topical in allusion. The poem "Minding My Business" pleases us with its terse and taut couplets, such as--

'I'm expert in Chandigarh, Goa, Shillong,
I am flying , flying, flying all along
and the last one :
'The Department will collapse with my exit,
Since no one's mind is so well knit. (P.72)

The poem has a perfectly poised structure with a ringing music of its own.

Lastly, poetry according to Sir Philip Sidney is meant 'to delight' and 'to instruct; and Prof. Dwivedi's poetical volume serves both these ends. There is much in it to soothe the senses and exalt the thoughts. The poet has used vers libre as well as stanzaic form in his verses. To have attained so much in his maiden venture is definitely commendable, and much more is expected of Dr. Dwivedi as a poet in the days to come.

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Reviewed by : Dr. K.A. Agarwal

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3.The Hymns of the Holy Ganga by Agrawal. O.P (English Version of Panditraj Jagannath's Ganga Lahari')

Translation into a verse form is a difficult task. But under the magical-pen of Mr. Om Prakash Agrawal this has become an easy job, because he has the talents of an inborn poet. His translated book 'The Hymns of the Holy Ganga', original book the 'Ganga Lahari' composed by sanskrit Panditraj Jagannath's has been divided into eight parts, but the central theme of the book is in the fifth chapter 'Hymns to the Holy Ganga' which has fifty-three stanzas of the matchless poetic genius. The translator has beautifully translated the original book into verse form. The holy lyrics are celebrated 'Hymns for the Holy Ganga'. It is a rare book on the worship of the sacred river of our land.

The book contains an introductory chapter about the birth and blessings of the Ganga. The river has been considered the purest, holiest and the most revered river not only by Hindus but by all the people of the world because its water has the property of enlivening the nerves of body, mind and soul. In the second chapter Mr. Agrawal has given, very briefly but in a very nice way,. the geography of the Ganga, and in the third chapter he has given the importance of the nector-water of this river. The purity of this water is health giving and therefore a number of important festivals are celebrated on the banks of it. Ganga Dassehra, Vaikuntha Chaturdashi, Kalpavas, Baisakhi, Sankranti etc. are some important fairs, which are held on the banks of the Ganga. Two out of four Kumbh-fairs are celebrated at Hardwar and Allahabad every twelve years besides semi-Kumbhs after six years of the main Kumbh. On its banks, the people throng in masses to take their dips in the water of the Ganga to wash off their sins.

A brief introduction of the great early 17th century poet Panditraj Jagannath has also been given by Mr. Agrawal in the fourth chapter. He has also given three Appendixes which help the readers to understand the

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myths about the origination of the Ganga, different names of the Ganga and Ganga Avtaran episode and its real significance.

If poetry ever stood defined as spontaneous overflow of powerful emotions then Mr. Om Prakash Agarwal's verse-translation of the 'Ganga Lahari' more than justifies and assimilates the underlying core and essence of all that goes into the making of passionate, throbbing poetry-encompassing the distinctive overt even convert nuances of lively poetic temper and temparament.

The translated lyrics standout for lifting rhythm and graphic imagery. Worth noting in this context is the last stanza of the book:

O Divine Mother Ganga
One who reads this elixir-like rippling lyric
composed on the divine Ganga by Jagannaths
Enjoys all prosperity and happiness
And here end these hymns of the Ganga
the holy and the divine mother Ganga.

Reviewed by:
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The menuscript submitted should contain definable contribution to the field of Vedic, Indological and Scientific knowledge, covering the disciplines : Vedas, Indian culture, Religion, Ancient Indian History, Philosophy, Psychology, Medicine, Yoga, Linguistics and Applied Sciences.

1. Short quality articles of below twenty pages, one side typed, (double space) including references, are preferred.

2. Original and meaningful illustrations are allowed not exceeding one printed page of the journal.

3. All major headings should be capitalized and left handed. The sub-headings should immedediately follow the text.

4. Capitalize the titles of tables of the size adjustable in the journal.

5. Foot notes are not permissible. All references within text should be marked with raised numbers and supported by complete references at the end.

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A Call

सतो मॉ सद् गमय ।
तमसो मॉ ज्योतिर्गमय ।
मृत्योर्माऽमृतं गमयेति ।

Lead us Thou O Lord ! form Falsehood to Truth,
From Darkness to Light,
From Death to Immortality and Bliss.

तेंजोऽसि तेजो मयि धेहि।
वीर्यमसि वीर्यं मयि धेहि।
बलमसि बलं मयि धेहि।
ओजोऽसि ओजो मयि धेंहि।
मन्युरसि मन्युं मयि धेहि।
सहोऽसि सहो मयि धेहि।। यजु0 19.9

Thou art Light, give me Light,
Thou art Heroic Vigour, give me vigour,
Thou art Energy, give me energy
Thou art Righteous Anger, give the same to me,
Thou art conquering Might and Patience, give the same to me,
May we be the centre, focus and fountain of Divine Virtues.

हे ईश्वर दयानिधे! भवत्कृपयानेन जपोपासनादिकर्मणा
धर्मार्थकाम मोक्षांणा सद्यः सिद्धिर्भवेन्न।

O God Almighty, Infinite Treasure of mercy ! By Thy grace, may we attain soon success in the achievement of righteousness, acquistion of wealth, fulfilment of noble desires and emancipation through the perfomence of this Japa (Repetition of The Sacred Names)-Meditation and Communion with Thee and other noble deeds. We dedicate all these to Thee with devotion and humility.

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Editorial.....

The human mind of the modern scientific age has been governed by a mechanistic outlook with the tremendous progress in science, technology and computer.The big world has seemingly become smaller and so men have been brought into a close contact economically, politically, socially and culturally. Now, the people of one country can easily compare their social and behavioral patterns with those of the people of other countries.

The modern people want to find explanation based on reason for behaviour and thought processes during their daily lives, the modern man tries to understand some of his own beliefs, particularly in the domain of religion and when he finds himself unable to get satisfied with, he feels the need to study and to investigate religions of other people. Thus through his reasoning faculty he tries to discover the common features of other people. Though in the beginning he finds that the views of other religious are strange and alien, but, later on, he begins to realize that though the new ideas of other religious maybe strange, yet they are humane, kindred and potent in their own way. The soul of the scientific method is reason and experience and not mere faith and thus he is inclined to embrace the common features of other religions. Thus the modern scientific mind is not only satisfied merely with prayer, religious guidance and so on, he is taken over by psycho-analysis also. He feels that most of the problems of life can be handled without the knowledge of God, soul and immortality. He thinks that one does not need to apply religious knowledge to solve the problems of life. The average educated man of the present century has vague religious thoughts and feelings, while the man in the

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middle ages had an anchor in his life through faith in God. The modern man seems to have drifted away from firm faith in God, yet in spite of his instability in religion complete eradication is not possible, because there is a deep rooted hankering for religious experience in man. He is controlled by two forces-pravritti (desire for worldly prosperity) and Nivritti (desire for liberation). Even the former must be controlled by spiritual laws otherwise it would create chaos, confusion, war and destraction. We should try to attain eternal peace, joy and enlightenment through detachment and this search can only be satisfied by religion.

Science studies only the outer life; psychology studies only the fringe of the mind; but the study of religion reaches that which is deep and sublime in man, Educated and enlightened men drive their inner pleasure from spiritual and thought-provoking books, while the animals and laymen get it from their physical senses. The essence of true religion is Eternal Truth. The body is like the corn. As the kernel and the hush are both essential for the corn, but in the ultimate analysis, the kernel has to be separated from the hush before it is ready for consumption; in the same way, the non-essentials of religion, which change from time to time, must eventually be transcended, leaving the central Truth of eternal religion (Ultimate Reality).

Today, The modern mind needs such a religion which will satisfy reason and be based on the rode of scientific experience. By merely shouting or chanting the name of God we will not be able to perceive God. The study of the scriptures indicate the real way to perceive God because they are based on actual experience in religion and their validity is greater than the validity of science and, therefore, even learned scientists have to accept the validity of scriptural authority in religion. They get ultimate

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peace only when they embrace it and go in the lap of God;

Om,

May God protect us!

May He guide us !

May He give us strength and

right understanding;

May love and harmony be with us all !

Om, peace, peace, peace ![1]

Krishna Awtar Agarwal

1. Invocation at the begining of Katha Upanisad.

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Rights of Arya Samajists & Duties of Hindus in General.*

The Nagar Kirtan Processions preceding the anniversaries of the Arya Samaj have been prohibited by the Government authorities at many places. The reason given for this curtailment of the civil rights of a section of the public is that Muslims do not like that music should be played before their mosques at prayer time. As it is often difficult to exactly decide the time of the beginning or end of muslim prayers, the matter has been settled by summary rejection of the applications submitted by the Arya Samaj. In other places such humiliating conditions have been imposed that the Arya Samajists have preferred to stop the Nagarkirtan rather than submit to them.

As from the very start the Arya Samajas have been freely taking out religious processions with music without any hindrance or conditions, this new prohibition by the Government must be the result either of justice or of policy. It is submitted that it is not the result of Justice, but of policy. There can be not Justice in snatching away the establised rights of a community simply because another community has suddenly begun to dislike them. There is no religious or moral sanction behind the objection raised by a few fanatic muslims. Quoran has now here asked muslims to forcefully stop music before mosque at prayer time. In India even in Pathan or Mognhal period, we find no reference to such general prohibitory orders. There is not religious foundation for the muslim objection. The right to play music on public roads is accepted in all civilised countries. In

*AN ARYA SAMAJISTS "The Liberator" Delhi, 29th April 1996

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India, the right of the Arya Samajists to take out religious processions with music has been established by usage. So the objection by musalmans, and the consequent prohibition by the Government is not based on Justice.

The muslim objection is a kind of retaliation for the conversion activities of the Arya Samaj. Islam is a proselytising Faith. For centuries it has been converting Hindus into muslims. Hinduism was in a kind of sleep while Islam was reaping easy harvest in India. Maharshi Dayanand Saraswati knocked the passivism, laziness and ignorance out of the Hindu brain and made the Vedic Faith assume its original everexpanding form. It is the right of the followers of every religion to spread it by all peaceful and legitimate means. This right has been accepted by all civilised nations. There is only one condition. Methods adopted must be fair. Nobody has a right to enforce his right in such a way as is capable of hindering the proper enjoyment of the same right by others. Subject to this condition, every citizen of a state has a perfect right to enjoy freedom to spread one's ideas among others. Samajists are perfectly just in their claim that as Muslims are free to convert Hindus to Islam, Hindus must be free to convert Muslims into Hinduism. This simple and clear proposition has been resented by muslims. Muslim objection to Nagar Kirtan of the Arya Samaj is not based on any religious sentiment. Anybody, standing at the gate of Jamma or Fatehpuri Musjid in Delhi at prayer time, can test the genuineness of muslim objection. Tramway cars and Motor cars are making deafening noise precisely at the place where religious music is prohibited. Shouts of petty shopkeepers are louder here than in any othter parts of the City, in spite of which the prayer goes

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on without any fear of its being unacceptable to God. But religious music can not be tolerated. Is it justice? Is there any logic in it? Muslim objection to music before mosques will appear rather to be the result of mental irritation.

It may be said that the Government has nothing to do with justice or logic. As long as muslims object to a thing, and as long as there is a possibility of breach of peace, the Government can not but act in the way in which it has been acting. Our reply to this kind of argument is that the Government's behaviour in such cases has not been uniform. One instance will suffice. Take the case of Pahari Dhiraj, Delhi. Hindus of that locality strongly object to muslims taking out cows for sacrifice from adjoining portions of Sadar bazar. This locality is mainly inhabited by Hindus. Their objection is based on religious sentiment. Then there has been a danger of breach of peace. If the Government were consistent, it ought to have prohibited muslims from taking out cows from these portions of Sadar Bazar. But no ! muslims have a right to use that street. If Hindus can not tolerate it, let them shut their eyes. Cows were taken out with the help of armoured cars and naked swords. Right and justice is every thing, mere sentiment nothing. Well, let the Government stick to his tune of thinking. But no ! When the question of Hindus' rights comes before the Government, its angle of vision is changed. The Government has nothing to do with first principles. It has to do with law and order. As muslims are angry and there may be a trouble, Arya Samajists should either stop their Nagarkirtan or should accept humiliating terms.

So it is clear that there is no question of justice before the

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Government. It is only a question of rank expediency. The present policy of the Government is, to the core, pro-Muslim. To break them away from the Swarajya movement, the Government wants to please them in every way. At least this is the impression that is created on the mind of a Hindu. Arya Samajists think that they are being made victims of a political game by the Government. It must be made clear to the mind of the Government, that the Arya Samajists are not going to take all this humiliation lying down. They do not want to be made scapegoats or victims of a crooked political policy. They want to be judged by their own action. The Government can not quote a single instance where Arya Samajists have broken the peace. They have always suffered. It is Muslims who have always been aggressors. Is this the reward of peaceful nature of the Arya samajists? To become privileged, should they also take to rowdism and defiance of authority? At least this is the lesson that the present policy of the Government is teaching peaceful Hindus.

I shall make a present of a quotation from the chief organ of Liberalism "the Servant of India" dated 15th April 1926; "There have been complaints eloquently voiced by Mr. Srinivasa Sastri in his recent Kamala lectures, that the Police too often resort to denying the peaceful citizen the exercise of his undoubted right for fear of other citizens taking offence at it and creating trouble over it. If the police had anticipated trouble, it would still have been their duty to protect the legal right of the Aryasamajists to take a procession with music before the mosque and not to deny them the right in order to avoid the muslims in the mosque taking objection to it."

The prohibitory order haveing been issued in so many

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different provinces, the situation, that has arisen, is an All-India situation and is, therefore, the concern as much of the Government of India as of the people of all provinces. It also behoves all Hindus, whether Aryasamajists or not, to express their resentment is apparently following the policy of "divide and conquer." This was the policy which secured them the dominion of India. Are Hindus going to remain indifferent with this knowledge? The Hindu Mahasabha has unanimously accepted the principle of Shuddhi at Delhi. The Aryasamaj has been actively putting that principle into practice. Will the Hindus in general not raise their indignant voice to condemn the official action against the Aryasamaj?

When the soul enters into her Ground, into the innermost recesses of her being, divine powers suddenly pour into her.
- Meister Eckhart -

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National Integration *

India is a country of ancient culture and civilization. It is a vast land so is full of diversities. It spreads from Kashmir to Kanya Kumari and from Kutch to Imphal. People have faith in various religions. They speak various languages and they wear various robes. Even the climate of one area differs from the other so much that it gives an impression of different country. The men and women differ from each other in the areas of thoughts and feelings as well. Although there are so many diversities, even then, there is something which binds them with one another. From centuries India has been under the rule of foreigners particularly Muslims and Christians. Since then there are so many diversities and the people had been slave for a long time, they did not know what National Integration is, rather they did not have even a thought.

India had been divided into so many small states. The Mughals and Britishers wanted to bring the whole nation under one ruler but they also could not succeed in doing so. Even then the Britishers who are known nationalists could also not bind the whole nation into one but some times to serve their own purposes they adopted the policy to divide and rule. When India achieved independence and the people thought that we have achieved national integration. But the actual situation was somewhat different. The old fissures in our social order reappeared. We have all respect for mighty and glorious past but we have to admit that our present is horrifying as well as frustration. There are perils and great challenges which make us shudder about the security of the Nation. Punjab, Jammu and Kashmir, Nagaland, Bodoland and Jharkhund and several other states are facing the trauma which creates disintegration.

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There is a wide gulf between the rich and the poor and it is one of the greatest disintegrating factor in our country. There is also another gulf which is wider even then that's one. Some are educated people, others are illiterate. The educated ones follow the western fashion and want to think as they do. The politicians are also great hazard to the national integration. Actually, to gain votes the politicians arouse the feeling of caste and community. The illiterate masses feel themselves a separate and neglected class.

Another difference of national integration is the communal consciousness. The Britishers are responsible for the accentuation of this consciousness. The Hindus and Muslims lived in peace and co-existed before the British rule. But during the British period and after that a division of the country between Pakistan and India created such problems which have led to communal bitterness. It seems only an illusion that this bitterness can be overcome. Every day we hear of the clashes between the Hindus and the Muslims.

The feeling of regionalism is also factor that leads to national disintegration. This feeling is also politically motivated. We have not forgotten yet the bitterness that existed and still exists between Punjab and Haryana over Chandigarh, between Punjab and Rajasthan over the boundary lines. This regionalism is a danger to the unity of the country.

The language factor is a great hazard to the unity of the country. When the constitution of free India was framed, Hindi was declared the national language but today there are more than fourteen languages, which enjoy the status more of a national language. After independence the states were also reorganised on the linguistic basis. This hardens the attitude of the supporters of different languages against Hindi.

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The religion is also another factor which poses threat to the unity of the country. Akalis in Punjab, Muslims in Jammu and Kashmir and Christians in Nagaland demand a bifurcation of the states on this basis.

The problem of national and emotional integration is not a problem of yesterday but is an age old problem and its reason goes back to the centuries of human existence. The people following different religions, speaking different languages, having different rituals should think to the nation first and the individuals afterwards. The division between man and man on the basis of wealth, caste, colour, religion has to be eliminated. This is only possible when the feeling of antinationalism goes from our attitude.

I salute the supreme teacher, the Truth, whose nature is bliss; who is the giver of the highest happiness; who is pure wisdom; who is beyond all qualities and infinite like the sky; who is beyond words; who is one and eternal, pure and still; who is beyond all change and phenomena and the silent witness to all our thoughts and emotions. I salute Truth, the supreme teacher.

- Ancient Vedic Hymn -

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Religious Co-Existence
A Study in the light of Sri Aurobindo *

India has traditionally offered a very congenial and hospitable environment to the emergence and existence of religions and even to the mutual co-existence of dissenting and contradictory religious faiths and practices. This tolerance and the inner urge to accommodate apparently hostile religious creeds has rather gone to such an extreme that it has been the cause of social, political and cultural undoing of the country. Historically, the Indian people have tried their best to eschew sectarian malevolence, religious bigotry and fanaticism. Given essentially to the pursuit of mental, intellectual and spiritual goals, the Indians thoroughly understood that it was the demand of good Reason that they lived in peace and cherished good-will towards every one irrespective of culture, custom and religion. Even Western thinkers have recognized this. Sir John Woodroffe remarks :

Those (Indians) who ... imagine, that reasoning and freedom of thought are a distinctive appendage of the West are very ignorant of the history of their own country. If one had to make the comparison, and one did make it over a period extending from say (to go no further) 2000 B.C., the statement must be reversed in favour of India. No country has honoured Reason more, or given it greater freedom than India.[1]

It is a sad quirk of destiny that in contemporary history, religious intolerance has inflicted the curse of partition on this peace loving and non-violent country and as regards sectarian violence and religious hostility, there seems to be no end to them. So much so that religious cordiality and co-existence are

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now confronting our intellectuals and policy makers as two of the most urgent problems. To understand this problem, it is necessary at this stage, to enquire into the conditions that led to the emergence of religion and the needs of mankind that it catered to and which brought about its development, sustenance and continuity.

Earliest forms of religion appeared as the primitive man's desire to establish contact with the awe-inspiring forces of Nature and to please them or to control them for his own benefit. Starting with such crude attempts the course of religion has went on to reach considerable refinement, development and systematization through millenial ages. Prof. James Frazer observes :

... We shall adhere more closely to the facts of history if we allow most of the higher savages at least to possess a rudimentary notion of certain supernatural beings who may fittingly be called gods, though not in the full sense in which we use the word. That rudimentary notion represents in all probability the germ out of which the civilized peoples have gradually evolved their own high conceptions of deity; and if we could have the whole course of religious development, we might find that the chain which links our idea of the God-head with that of the savage is one and unbroken.[2]

Whenever this chain gets shortened and the savage element in man overpowers his civilized self, religion becomes an edifice of barbarism. Voices of sanity have also been repeatedly heard against religious savagery exhorting humanity to adore fraternal love and communal harmony as corner stones of religion. Manu says :

विद्वद्भिः सेवितः सद्भिर्नित्यमद्वेषरागिभिः।
हृदयेनाभ्यनुज्ञातो यो धर्मस्तं निबोधत।।[3]

(Know **Dharma** to be that which is practised by the

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learned and the moral people who are free from hatred and which is accepted by their conscience.) This emphasis of eschewal of hatred and being true to conscience is the true message of **Dharma** Swami Vivekananda was more explicit when he spoke that :

For such people who want to destroy their brothers because they seem to follow a different path towards God for them to talk of love is absurd ... ***How can they preach of love who cannot bear another man to follow a different path from their own? .. do not quarrel ... the moment you quarrel you are not going Godward, you are going backward towards the brutes.***[4]

According to Dr. S.Radhakrishnan :

... the ancient religious tradition of India... tries to build up a fellowship of believers not by subordinating individual qualities to the group mind but by bringing them into harmony with each other... religious fellowship is possible, not by imposition oı any one way on the whole world but through an all inclusive recognition that we are all searchers for the truth, pilgrims on the road, that we all aim at the same ethical and spiritual standards. [5]

The advice in **Parasuram Kalpasutras** is more pointed and specific :

सर्वदर्शनानिन्दा। अगणनं कस्यापि।।[6]

which means, "no criticism of other philosophies; depreciate no one'.

The argument for love, respect and tolerance is more weightily advanced in **Devi Bhagwat** and **Swachhand Tantra**. Says the **Devi Bhagwat** :

सर्वम खल्विदमेवाहं नान्यदस्ति सनातनम।[7]

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which means, "All this is verily Myself, eternal. There is no other."

The **Swachhand Tantra** says :

नाशिवम विद्यते क्वचित। [8]

That is, "there is nothing that is not Shiva or divine."

Besides these there are any number of scriptural injunctions laying down love, harmony and peace and prospect for life and all that lives as absolutely essential not only for a spiritual quest but even for ordinary civil and orderly life of happiness and security in this world.

All these exhortations have been both revered and despised by different members of society at the same time and man's need for religion continues to persist and religious interactions between different religions and even amongst followers of the same religion continues to alternate from sweet to sour. To understand the strange destiny of man's religious evolution, it is necessary to look into the causes that brought about the existence of religion, the purpose that it has served and the future that it can hope for itself. This will be helpful in examining the issue of religious co-existence and inter-religious strife.

We can be greatly helped in this work if we study the writings of Sri Aurobindo, one of the greatest saints and thinkers and writers of this century. He has thought deeply and written profusely. Though he has not written on religious coexistence as an issue in itself, yet his writings on the necessity, the origin, development, function and future of religion that are both sagacious and profuse can help in understanding inferentially his views on religious co-existence also. Spirituality and Yoga comprise his main field of work. But in his writings there are many pages on religion also and it is to these that we resort now.

According to Sri Aurobindo, in the very nature of things all

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evolution proceeds by a slow unfolding; for each new principle that evolves its powers has to make its way out of an involution in Inconscience and Ignorance. Nature affirms at first a vague urge and tendency which is a sign of the push of the occult, subliminal, submerged reality towards the surface. Then there are small, half-suppressed hints of the thing that is to be, imperfect beginnings, crude elements, rudimentary appearances. Afterwards there are small or large formations. Then finally there is the decisive emergence which is the beginning of the possibility of its radical change. In all matters, this is always the process of Nature and to ignore it is to miss the intention in her works and get lost in the maze of her procedure. Religion too has been subjects to this process and the seeds and possibilities of dissent and assent and conflict are obviously inherent in this process. Sri Aurobindo points out:

It is evident that the first beginnings of religion must be crude and imperfect, its development hampered by admixtures, errors, concessions to the human mind and vital part which may often be of a very unspiritual character. Ignorant and injurious and even disastrous elements may creep in and lead to error and evil; the dogmatism of the human mind, its self-assertive narrowness, its intolerant and challenging egoism, its attachment to its limited truths and still greater attachment to its errors, or the violence ... ***may very easily evade the religious field and baulk religion of its higher spiritual aim; ... under the name of religion much ignorance may hide, many errors and excessive wrong building be permitted, many crimes even and offences against the spirit be committed.***[9]

Besides these characteristics that are attached to religious growth as the very result of the process of its development, the potential to invite defiance and revolt from others are also inherent in the claims and functioning or religion. This too is succinctly pointed out by Sri Aurobindo :

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Religion has opened itself to denial by its claim to determine the truth by divine authority, by inspiration, by a sacrosanct and infallible sovereignty given to it from an high; it has sought to impose itself on human thought, feeling, conduct, without discussion or question. This is an excessive and premature claim ... [10]

This quality is inherent in all religions and is singly in itself bound to attract dissent, defiance or even violent revolt. But there is justification for this. Religion is essentially a matter of Faith. Faith is an important light and support on the tedious pathways of life. And Faith cannot be explained, analysed or proved before acceptance. This too has been realised by Sri Aurobindo and he very wisely comments :

Faith is indispensable to man, for without it he could not proceed forward in his journey through the unknown; but it ought not to be imposed, it should come as a free perception or an imperative direction from the inner spirit ... *the premature claim has obscured the true work of the religious instinct in man ...* [11]

But insipite of these potentialities for unrest and conflict inherent in religion, man has clung to religion and continues to cling for the safe and easy escape it provides out of the difficulties of the unknown. This aspect of religious life has also been recognized by Sri Aurobindo. He says :

This indeed is the way out usually indicated by religion; a divinely enjoined morality, a pursuit of piety, righteousness and virtue as laid down in a religious code of conduct, a law of God determined by some human inspiration, is put forward as a part of the means, the direction, by which we can tread the way that leads to the exit, the issue. But this exit leaves the problem where it was, it is only a way of escape for the personal being out of the

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unsolved perplexity of the cosmic existence. [12]

Whatever good purpose religion might have served in this aspect of its character, its possibilities to provoke disagreements in this field too are quite obvious. The doctrine and the faith that might have helped one person or a group might easily have failed or appeared unacceptable to another person or group evoking feelings or bitterness and being let down or of hatred even if imposed upon forcibly.

Sri Aurobindo has pointed out that Religion has been just one avenue discovered by man or provided by Nature to the solution of various puzzles and dilemmas of life. To regard it as the one and only help in its related field would be a mistake. Sri Aurobindo says :

There are four main lines which Nature has followed in her attempt to open up the inner being, - religion occultism, spiritual thought and an inner spiritual realisation and experience : the first three are approaches, the last is the decisive avenue of entry. All these four powers have worked by a simultaneous action, more or less connected, sometimes in a variable collaboration, sometimes in dispute with each other, sometimes in a separate independence ... ***Religion has admitted an occult element in its ritual, ceremony, sacraments;... But also religion has sometimes ... pushed away the philosophic mind as a dry intellectual alien, leaned with all its weight on creed and dogma, pietistic emotion and fervour and moral conduct; it has reduced to a minimum or dispensed with spiritual realisation and experience.*** [13]

This infatuation with creed and dogma and banishment of spiritual realisation and God contact have afflicted all religious - even the greatest ones - at one time or the other and has been the cause of much oppression, violence and bitterness in their relations with other religions and even amongst its own mem-

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bers at different times.

Another cause of much religious intolerance and consequent barbarities is the multiplicity of religious and a large variety of religious creeds that have developed during the long course of human civilization. Claiming divine revelation as their source and authority, many of these religions have taken upon themselves the duty to "enlighten" the non-believers as a divinely ordained task. The good lying underneath the multiplicity of religions gets ignored. This is very nicely pointed out by Sri Aurobindo :

A unity behind diversity and discord is the secret of the variety of human religions and philosophies; for they all get at some image or some idle clue, touch some portion of the one Truth or envisage some one of its myriad aspects. Whether they see dimly the material world as the body of the Divine, or life as a great pulsation of the breath of Divine existence, or all things as thoughts of the cosmic Mind ... ***the truth behind must ever be the same because all is the one Divine Infinite whom all are seeking. Because everything is that One, there must be this endless variety in the human approach to its possession; it was necessary that man should find God thus variously in order that he might come to know Him entirely. ... All religions are seen as approaches to a single Truth,*** ...[14]

Ignoring this vital metaphysical truth, prophets and followers of all religious groups at one time or another got deluded with the belief that their creed alone was a valid religion and that they alone had the real knowledge of God. This one single delusion has been responsible for the worst possible and ever- continuing religious intolerance.

This cannot, however, be said that this variety of religions should not have been there. Its emergence was inherent in the very nature of the Reality that Religion proceeds to investigate.

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In this regard, Sri Aurobindo writes :

All these variations were necessary; the evolutionary endeavour of Nature has experimented on all line in order to find her true way and her whole way towards the supreme consciousness and the integral knowledge. [15]

It would, however, be a blunder to regard this religious multiplicity as only a source of unrest and ruin or to wish that it were better if it had not been. Sri Aurobindo writes in this regard :

Nevertheless, the principle of this great and many-sides religious and spiritual evolution was sound, ... *its great justifying result has been an unexplained multitudinous richness and a more than millenial persistence and impregnable durability, generality, universality, height, subtlety and many-sided wilderness of spiritual attainment and seeking and endeavour. It is indeed only by such a catholicity and plasticity that the wider aim of the evolution can work itself out with any fullness.* [16]

Sri Aurobindo recognizes the individual demands that followers can make on their Faith and the multifaceted character of religion to rise upto such demands. Sri Aurobindo comments :

The individual demands from religion on a door of opening into spiritual experience ... *a communion with God... there is also the wider purpose of Nature to prepare and further the spiritual evolution in man ... religion serves her as a means for pointing his effort and his ideal in that direction and providing each one who is ready with the possibility of taking a step upon the way towards it. This end she serves by the immense variety of the cults she has created, some final, standardised and definitive, other more plastic; various and many-sided.* [17]

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Another handicap from which religion has suffered and this too has contributed a lot towards mutual bickering and lack of acceptance between religious groups and even between members of the same religion towards each other and also sometimes towards their religious institution itself, is the fossilisation and vanishing of the true and original spirit of Faith and spirituality with the passing away of their founding prophets. This aspect has also been commented upon by Sri Aurobindo. He writes :

Another untoward result or peril of the diffusive movement and the consequent invasion has been the intellectual formalisation of spiritual knowledge into dogma and the materialisation of living practice into a dead mass of cult and ceremony and ritual, a mechanisation by which the spirit was bound to depart in course of time from the body of the religion. [18]

From the above minute observations of Sri Aurobindo on the purpose, origin, development, scope and potential of religion, we can easily reach the conclusion that the potential for intolerance and dissent is inherent in religion and if peace, amicability and mutual coexistence are to be created and preserved - as they must doubtless be for the broader security and prosperity of the people - then it can be achieved only if the floggings rise to the demands of the changing intellectual and social milieu and if the people cultivate the qualities of patience, accommodation and social responsibility.

The qualities in religion that work against social cordiality are various and because different members of society are at different levels of mental growth, intellectual development and spititual as piration, the potential to attract dissent and defiance are built-in all religious dispensations.

A rigid doctrinaire approach may not appeal to some

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members. But if the doctrine is changed, or compromised, the religion would lose its identity. There may be more than one religions in any one country. Their mutually exclusive identities breed distrust, jealousy, and oppression and violence. A religious group may fall into conflict with the law of the land like the **Bahais** in Iran and the **Ahmediyas** in Pakistan. Some enlightened members of a religion may question or challenge its principles or may even realise through experience that its doctrines do not lead to the promised results. In some cases, oversimplification of rigidities of a religion by a group of reformers or dissidents leading to the opening of a sort of a rival shop as happened in the case of **Brahminism** and **Budhism** may lead to hostile contests and crusades. Excessive oversimplification may even lead to disillusionment amongst the members who get attracted to a religious body leading to desertion and bickerings. Thus discouraged by the strict and pleasant demands of celibacy and moral purity many people thronged the new religious movements promising Samadhi through sex only to meet disappointment and to indulge in charges, counter-charges and rejection.

Man's need for religion as a system that can bring him spiritual realization, God contact, and light, guidance and security on the pathways of life is compelling. The solution lies not in rejection of religion but in refinement and evolutionary development of religious doctrines and individual and social character. Envisaging such a possibility, Sri Aurobindo writes :

Religion on itself has shown its power of survival and is undergoing an evolution the final sense of which is still obscure. In this new phase of the mind that we see beginning, however crudely and hesitatingly, there can be detected the possibility of a pressure towards some decisive turn and advance of the spiritual evolution in Nature. Religion, rich but with a certain obscurity in her first

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inferarational stage, had tended under the overweight of the intellect to pass into a clear but bare rational interspace; but it must in the end follow the upward curve of the human mind and rise more fully at its summits towards its time or greatest field in the sphere of a suprarational consciousness and knowledge. [19]

Reviewing the course of religious evolution and intuitively anticipating its future, Sri Aurobindo says :

Religion and its thought and ethics and occult mysticism in ancient time produced the priest and the sage, the man of piety, the just man, the man of wisdom, many high points of mental manhood; but it is only after spiritual experience through the heart and mind began that we see arise the saint, the prophet, the Rishi, the Yogi, the seer, the spiritual sage and the mystic, and it is the religions in which those types of spiritual manhood came into being that have endured, covered the globe and given mankind all its spiritual aspiration and culture. [20]

Reaching the stage of such spiritual aspiration as well as realisation, mankind will have become ready to make the ideal of religious co-existence a reality. For, according to a Narad Bhakti Sutra, in such a society :

नास्ति तेषु जातिविद्या रूप कुल धन क्रियादि भेदः।।२।।

which means that amongst the real devotees of God there can be no distinctions of community, learning, appearance, family, wealth, activity and the like. Religious co-existence will then be not a dream but real fact of existence.

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Journey Beyond Death
A Symbolic View of Sri Aurobindo's Savitri *

Shri Aurobindo ranks among the great personalities of modern India. A Mahayogi, a politician, a social reformer, a prose writer, a critic, a story writer, a dramatist and a linguist, Sri Aurobindo holds a unique place among the Mahakavi's of the world. He has an extraordinarily supple intellect, a breadth of mind so extensive that there is scarcely an important field of human interest which escapes his notice. Nurtured entirely in the first twenty years of his life on European literature, Sri Aurobindo inflames native inhibitions for his later writings. He is truly a renaissance man who makes a happy combination of the Yogi of Mahatma Gandhi and the artist of Rabindra Nath Tagore.

Savitri, a magnum opus of his poetical works, becomes an Odyssey of modern India. How did he breathe in for the writing of Savitri is difficult to say? However, it seems appropriate to quote partially his own letter written to Sri Man-Mohan Ghose in 1899 for his strong liking of a character like Savitri. This letter shows the growth of the seed in the inner countries of his mind for the immortal character of Savitri:

"... are Rama, Sita, Savitri merely patterns of moral excellence ? I, who have read their tales in the swift and mighty language of Valmiki and Vyasa and thrilled with their joys and sorrows, cannot persuade myself that it is so. Surely Savitri that strong silent heart with her powerful and subtly indicated has both life and charm; surely Rama puts too much devine fire in to all he does to be a dead thing - Sita is too gracious and sweet, too full of human lovingness of womanly weakness and womanly strength... Are

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these not here sufficient materials of beauty for the artist to weave in to immortal vision."[1]

Savitri, a woman of life and charm, and Sita with her womanly weakness and strength invite the enkindled creativity of Sri Aurobindo's mind. This Odyssey of modern literature is immediately concerned symbolically with an evolutionary process of human psyche. Infact Sri Aurobindo concentrates himself to outline Savitri's character with such a depth of an artist as she stands to face any difficulty that arises in her upward march to self realization. Here in this paper, an effort is made to reveal those spiritual aspects of Savitri by which she calls on Yama, Lord of Death, overcomes Him and returns back to earth for professing love as the supreme motif of human life.

Sri Aurobindo studied the original epics of Valmiki and Vyasa. The story of Savitri occurs in the Vana Parva of the Mahabharata. In The Mahabharata, this story has been told in seven cantos by Rishi Markandeya to the exiled King Yudhisthira. Aswapathy, king of Madra, retires in seclusion for eighteen years in order to perform austerities as a representative of humanity. He gets a boon from Mother Goddess during his self realization for her incarnation in his house. The Goddess in the form of Savitri appears as a worldly daughter of Aswapathy. The story of Savitri A Legent and A Symbol has been divided in to Three Parts having 12 Books of 49 Cantos spread over nearly 24000 (Twentyfour thousand) lines.[2]

The Keynote of Savitri thus lies in symbolism. Sri Aurobindo himself remarks about the symbolic theme of Savitri in the following words :

"Satyavan is the soul carrying the divine truth of being within itself but descended in to the grip of death of ignorance; Savitri is word, daughter of the Sun, goddess of

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the supreme truth who comes down and is born to save; Aswapathy, the Lord of the Horses, her human father is the Lord of Tapasaya, the concentrated energy of spiritual endeavour that helps us to rise from the mortal to the immortal planes; Dyumatsena, Lord of Shining Hosts, father of Satyavan is the Divine Mind here fallen blind loosing its celestial kingdom of vision, and through that loses kingdom of glory."[3]

This quotation of Sri Aurobindo reveals that there are many symbols, images and myths which are interlinked together inorder to highlight the evolutionary stand points of Sri Aurobindo's vision. Sri Aurobindo does not like an escape from the earth to heaven. He likes to transform the earth in to a heaven. He desires, amidst all fluctuations, to make earth an evolutionary place with a psychic entity as its centre. So, he shows many fluctuations first in the spiritual Sadhana of Aswapathy and next in the journey of Savitri. There are two movements in the Sadhana of Aswapathy : at the first stage he remains intoxicated with his personal emancipation, resulting in several impediments as Sadhaks; but gradually, he develops disinterestedness in his Sadhana and becomes engrossed in the welfare of humanity and thus he feels a "motionless still"- the self realization of his soul.

Amidst such a state of trance, Mother Goddess promises him :

"O strong forerunner I have heard thy cry one shall descend and break the iron Law Change Nature"s doom by the Lone Spirit's Power A limitless mind that can contain the World" *(Savitri p.346)*

The epithet "Strong Forerunner" describes an extension of Aswapathy's Sadhana of superconsciousness through Savitri, "to change Nature's doom" becomes indicative of removing all kinds of fear-psychosis and "a limitless mind" delineates the over-head

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concept of Sri Aurobindo even before the arrival of Savitri on the earth. From time immemorial, it has been the effort of human beings to over come the fear psychosis either of life and death or worldly pain and suffering. The advent of Savitri on earth symbolises over coming of every kind of fear-psychosis. She is a complete human being. Like Milton's defence of justifying the ways of God to man, Sri Aurobindo too delineates the birth of Savitri with a divine radiance. Christ a God-in-man, brings the emancipation to the suffering humanity. Savitri too stands for removing all Karmic attraction and repulsion of scenes and situations :

"A mightier influx filled the oblivious clay;
A lamp was lit, a sacred image made
A meeting ray had touched the earth
Bridging the gulf between man's mind."

(Savitri p.352)

Savitri is "a mystic acolyte" who is trained in "Nature's School". She sails the boat of her journey against the currents. She is a self-poised character who begins her life after death. She grows in the house of Aswapathy upto a maiden goddess-like (devarupini). Her father instructs her : "Seek and choose a husband for yourself." She starts her journey with this purpose and ultimately she finds one in the form of Satyavan. She chooses him as her husband in spite of the warning by divine sage Narada for the short span of Satyavan's life. Now onwards, she broods over saving her human existence and her journey becomes a spiritual journey. Sri Aurobindo during her journey reveals her human aspects too. The human weaknesses according to Sri Aurobindo can only be overcome when a man performs austerities. Prof. R.R. Diwakar remarks beautifully about the yogic process of Sri Aurobindo : *"Man is in essence his*

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consciousness, not his body or life or biological mind"[4]

Savitri is a fully realized character. She reacts after hearing the prophecy of Narada and at the same time listens silently the inner voice of her conscience. She realizes nucleus for her future life in austerities :

"O spirit, O Immortal energy

Arise, O soul, and Vanguish

Time and Death" [Savitri p.470]

It is through penances and austerities she can trumph time. She atonce begins her psychic journey to realize the untrodden regions of human psyche. Sri Aurobindo concedes an ever presence of the brute in the inner countries of human mind. In Savitri, the cantos entitled "The Entry in Inner Countries" and "The Triple Soul Forces" of Book VII, Sri Aurobindo prortrays the character of Savitri like an ordinary human being. She too witnesses the presence of the brute inside her mind when she undergoes Freudian complex of ego and libido. She brings in to being the womanly weaknesses when she realizes inside her mind:

..."the fire and mystery of forbidden delight drunk from the World-libido's bottomless well And the honey-sweet poison wine of lust and death"[5]

(Savitri p.492)

The recognition of attraction and repulsion is the essence of Karmayoga. Like Milton's statements of universal validity as "The mind is its own place, and in itself/ can make a Heaven of Hell, a Hell of Heaven",[5] Sri Aurobindo too reveals, "Our minds have made the World in which we live". (Savitri p.500). Thus Savitri soon overcomes the brute inside her mind and emerges as a being of superconciousness. She proceeds

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now in to "a brilliant ordered space". These two worlds correspond with Freud's concept of "Id" and "Super ego".

Being aware of her inner conscience and spiritual glow, she finally "had arisen up from body, mind and life/she was no more a person in a world/she had escaped in to Infinity". There is a fine parallel between this super consciousness of Savitri and the concept of "Purusha" in Sri Madbhagwad Gita. Sri Aurobindo mentions the realized soul of Savitri as:

"She was the single self of all these selves
She was in them and they were all in her
What seemed herself was an image of the whole"

(Savitri p.557)

In the same manner, Sri Krishna reveals his cosmic form before Arjuna thus:

"There is nothing else beside Me, Arjuna,
Like clusters yarn-beads formed by
Knots on a thread, all this is threaded in Me"[6]

As the time would have it, she meets her fate when Satyavan dies in the forest. She recollects her spiritual energy and faces the dark forces in the form of Death. God of Death tries to persuade her not to insist on the release of Satyavan's Soul. He tries to make her understand that her passions and earthly desires covet her to check the Law of Nature. But Savitri negates it and says,

"My love is not hunger of the heart
My love is not a craving of the flesh;
It came to me from God, to God returns".

(Savitri p.612)

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Love is the nucleus in Sri Aurobindo's **Savitri.** Love bereft of human desires and lust triumphs over death. This is yet another symbolic aspect of **Savitri**. Again, there is a fine parallel between T.S. Eliot and Sri Aurobindo in their concepts of higher love. In **"Four Quartets"**. T.S. Eliot describes :

> ***"For liberation not less of love but expanding***
>
> ***Of love beyond desire, and so liberation***
>
> ***From the future as well as the past."***[7]

When Death enquires of Savitri about her spiritual power by which she intends for restoring Satyavan's Soul. Savitri reveals her spiritual powers before the God of Death, Yama. Lord Yama realizes the "third mysterious eye" in Savitri. She is now in the possession of the powers of creation and destruction. Death as such withdraws its evil forces and restores the Soul of Satyavan. This "dire universal shadow" vanishes now in to the "Void", leaving Satyavan rejuvenated for the love of man on the earth. This withdrawal of Yama symbolizes a Triumph of love (Savitri) over the dark forces (Death) for the restoration of Soul (Satyavan). Finally she meets the person she adores :

> "And Satyavan and Savitri were alone
>
> But neither stirred : between these figures rose
>
> A mute invisible translucent wall
>
> In the blank moments pause nothing could move
>
> All waited on the unknown inscrutable Will".
>
> (Savitri p.668)

Savitri, after conquering Death, develops that state of equanimity by which a man arrests desires and sensual pleasures. T.S. Eliot also refers to the same temper for attaining the state of timelessness and desireslessness :

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"Desire itself is movement/ Not in itself desirable;
Love is itself unmoving,
Only the cause and end of movement,
Timeless and undesiring".[8]

Desire entraps man in scenes and situations causing the prime source of suffering. Savitri throws away all temptations for the inhabitance in Heaven and comes back on the earth. To her and to Sri Aurobindo,

"Earth is the chosen place of the mightiest Souls;
Earth is the heroic spirit's battle field
The forge where the Archmason shapes his works.
Thy servitudes on earth are greater, King,
Than all the glorious liberties of Heaven"

(Savitri p.686)

The evolutionary process in Savitri carries a plan of tranforming human in to divine, earth in to heaven and human love as the base for conquering the forces of darkness and ignorance. Savitri, a saviour of human soul, represents an absolute power (Shakti) and Satyavan represents human soul (Atma). So, this unity of Satyavan and Savitri symbolizes "Satyam" (Truthfulness), Shivam (Goodness) and Sundaram (Beauty). This unity also symbolizes an evolutionary process as first-born of a new supernal race set in the World to refashion human nature and earth nature.[9]
Sri Aurobindo in the chapter entitled "Eternal Mate" of Book XII, plans the dialectic transformation of mind in to supermind :

"He (Satyavan) is my soul that gropes out of the beast
To reach humanity's heights of lucent thought
And the Vicinity of Truth's sublime.
He is the god head growing in human lives
And in the body of earth being's forms :

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He is the soul of man climbing to God
In Nature's surge out of earth's ignorance."

(Savitri p.703)

Sri Aurobindo is also successful in his vision for portraying the human passions and desires in Savitri. In spite of her spiritual height, she promises Satyavan to her womanly passion:

"She closed her arms about his breast and head
As if to keep him on her bosom Worn
For ever through the journeying of the years
So far a while they stood entwined their Kiss
And passion - tranced embrace a meeting point
In their commingling spirits one for ever
Two-souled two-bodies for the Joys of Time"

(Savitri p.721,

And she follows Satyavan to the house of Dyumatsena her father-in-law for a greater down to come on the earth.

On artistic level, the poem meets a clique of detractors. There is a critic who goes to the extent of describing that he finds ***"Only poor false poetry, unoriginal in imagery and void of true wording and true vision".***[10] The charge of unoriginality is replied by Sri Aurobindo himself as, ***"I was not seeking originality but for truth and the effective poetical expression of my vision".***[11] Thus, the vision dominates the form of the epic. Sri Aurobindo never claims for the originality of the theme because he is dealing with the original "Upakhayan" (legend) of sage Vyasa from **The Mahabharata**. His originality lies in enterpreting this legend in modern context. The imagery of the poem is concrete. The images like "Green-gold Sward" (Book V), "Swift round", "The hermit thatch" (Book V), "Vermilion caste mark", "Stone-eyed with mechanic dreams", "Golden Ecstasy",

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"Winged poets", "Sylvan home", "House of Clay" (Book XII) bring forth the Keatsian world of concrete images.

With regard to the vision of the epic, I would like to quote a modern critic of Literature and Linguistics from Israel - Mr. A.B. Yehoshua. Mr. Yehoshua recently visited Book Fair at Delhi on February 16, 1998. When he was interviewed by Ratnottam Sen Gupta for the future of poetry, he replied him thus : ***"Literature is not food for entertainment but ideology for the soul". Again,*** he pointed out that ***"Western realism with eastern mysticism", presents stark facts for open heart surgery to reveal "the veiled mysticism of the soul".***[12] Sri Aurobindo is the poet who always advocated for the cause of the World Vision. This is the reason he accomplished the universal Town - Auroville at Pondicherry. In fact his World Vision is acceptable to all alike.

The creation of Auroville brings forth the universal vision of **Savitri**, for it is meant to be the alchemy of a new spiritual faith emerging as a constant aspiration for Life Divine on the earth. Sri Aurobindo is an encyclopaedic poet who expresses a kind of spiritual experience is **Savitri** which very few people would aspire or admit to aspiring to. His spiritual Odyssey - **Savitri** has also modern relevance for its soothing effects to the tension tormented men in this high-tech and dangerously ecological imbalanced age.

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It wouldn't help some people to remember their past lives. Even in this lifetime, see how habit-bound many people have become. (Almost) everything they do is predictable. As they grow older, the more settled they become in their ways of thinking, feeling, and behaving. They need an opportunity to forget what they have done and start fresh. For them, with a new beginning there is hope of improvement.

- Paramahansa Yogananda -

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Some Guiding Stars for the Modern Youth *

A young boy or girl can be conceived as a growing plant or sapling which has to be properly nurtured before it blossoms and starts yielding fruit. This example is most befitting with a human child or young person. The latter has to be nurtured much more diligently and vigilantly so that the school boy or girl may emerge as a well balanced physical, moral, social and intellectual personality despite so many external distractions of the modern scientifically developed glamours, including apparently glamourous telecasts of the 'elevision. The life of a budding youth has to be forced on certain set objectives like a well-shot missile. However, entire upgrowth and development of a child, his or her education, the choice and location of lower and higher educational institutes are primarily motivated by mundane gains. Professional qualifications and jobs like Government Civil Services, Engineers, Medical Doctors, Chartered Accountants etc. are most attractive for the wards of the rich sections of the society. So many times, such choices of educational qualifications are made without making a realistic study/assessment of the capabilities and orientation of the mind and intellectual potentialities of the young person concerned. Consequently, so many times rectangular pegs are fitted in round holes. It, inevitably, results in mal-adjustments with unavoidable inefficiency, disinterestedness and lack of zeal in the discharge of the duties in the concerned field. Selections and recruitment in various services on the basis of other than on merit also add to the progressively mounting mal-adjustments. Consequently, there emerges a pyramidal development of the national economic, social, industrial and commercial phases of life without any correlation and co-ordinated development thereof. ipso facto, branches of national life like education, teaching, scientific development/research etc.

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are automatically starved of the much-needed scholarship as the worldly glamour and satisfaction of much sought after the social ego are usually not there in such jobs.

2. Incomplete Development of Personality :

The modern youth, though apparently very active and wide awake, yet he does, ordinarily, ignore family duties and domestic lores. The richer or more-gifted the parents, less participation and contribution of their wards in performance of family duties, Consequently, they are mere superficially adorable idols or figure-heads than really trained and useful members of the family and society at large. If they ever, at all bother to reflect honestly and sincerely about their inherent worth and utility as members of their respective families, quite a majority of them shall find that a mere sense of inward hollowness shall be staring them at their very face, though they may, in their habitual physical comfort and indolence ,continue to ignore the clarion call of their inner voice which is not only the summum bonum of our lives, but in fact constitutes the real Nuclear Energy in us - अन्तः शरीरे ज्योतिर् मयो हि शुभ्रः (Mundaka Upanishad 3.1.5) that is,"the Soul with in this body, is of nature of light and pure". They say " ' Charity begins at home', One very celebrated English poet Long Fellow has written in one of his poems : "Life is worth living so long as you have a loving heart and are useful to others." Hence, it is very much essential that we should all be really useful members in the family. So says the Atharva Veda:

अनुव्रतः पितुः पुत्रो, मात्रा संमनाः ।
जाया पत्ये मधुमतीं वाचं वदतु शान्तिवाम् ।।
मा भ्राता भ्रातरं द्विक्षन् मा रवसारमुत स्वसा ।
समयंचः सव्रता भूत्वा वाचं वदत भद्रया ।।

(III. 30.2-3)

"The son should be obedient and ardently attached to the father, let there be complete psychological understanding between the son and the mother. The wife should (always) talk to her

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husband (and vice-versa) in sweetest and comforting words. No brother should hate a brother and no sister be unkind to a sister. Let all of them be agreeable to each other and be of one intent. They should talk to each other in friendly and pleasant language." These two stanzas constitute the hallmark of the basic Aryan culture as regards to our family relations. Identical behavior is equally emphatically desired from daughter towards her parents as well as the brothers and sisters. Relations and dealings between the husband and wife ought necessarily be very affectionate and mutually respectful. The great sage Dayanand has unequivocally said that a husband and wife should be a person of great reverence (पूजनीय) for each other. In case, the brother and sister have any differences on any matter or matters, they should evolve an agreeable solution after affectionate discussions in a spirit of give & take. The positive aspect of the above two verses is that brothers should live very amiably under the overall guidance and loving care of their parents. In fact, the word parents does, by necessary implication, entail regard and respectful behavior and obedience towards all the senior citizens. One important and unforgettable rider to all the above basic principles is that the avowed amiability envisaged in the fore-quoted Vedic Verses is that the projected obedience, agreement and harmony in the family affairs is only in good and auspicious affairs rather than performance of any evil deeds We see the immense Regard of Rama for his Father :

The tremendous regard envisaged in the afore-said Vedic Mantra was actually practically demonstrated by Lord Rama when, ostensibly as a frail youngster, he just sportingly took the mighty and extremely heavy bow of Lord Rudra, bowed and stretched it in the presence of thousands of men so much that the bow gave way from the middle and lay broken on the earth in no time. At this, writes the omniscient Brahma-rishi Valmiki in the immortal epic of Ramayana, that the earth trembled as if

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by the eruption of a mighty valcano and an uproarious tumult also arose. Utter confusion prevailed for quite some time. King Janaka felt extremely happy. Marriage, according to the vow of King Janaka was purely subject to the wielding and operation of the bow. Therefore, Sita's father was immediately about to bestow her on Rama by holding up a vessel of water, but Rama refused to do so without prior concurrence of his father. So writes the sage Valmiki :

दीयमानां न तु तदा, प्रतिग्राह राघवः ।
अविज्ञाय पितुश्छन्दम्, अयोध्याधिपतेः प्रभोः ।।

(2.118.51)

"Despite being offered, Rama refused to accept Sita as his wife without getting prior concurrence of his father - the Lord of Ayodhya."

Significance of family background :

Only a really sweet home can produce sweet and balanced personalities. Members of such families when they walk out in different fields of this vast world do, ordinariiy, maintain their mental equilibrium, impartiality, calmness, serenity, sweetness and basic nobility of character in their diverse deliberations in their respective fields on life. They do remain or at least, do their best to be humane in the discharge of their mundane functions rather be egoistic and repellent.

3. Sacredness of Vedas :

(i) According to seasoned Indian thought, the Vedas are: a storehouse of "Divine Knowledge" which God imparted at the time of creation of this universe for guiding the human affairs on right lines. This factum has almost been fully corroborated by German scholar called Maurich Winternitz in his book "A History of Indian Literature, Vol. 1" in the following words:

The word "Veda" means "the knowledge par excellence." "the scared, the religious knowledge." It does not mean one single literary work, which, but a whole great literature, which

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across in the course of many centuries and was handed down from generation to generation by a galaxy of enlightened sages through verbal transmission, till finally it was declared at some prehistoric period to be "devine revelation", on account of the supremely sublime nature of its contents. The belief in the "sacredness" of his literature across as it were, spontaneously and was seldom seriously disputed."

(ii) Prof. F. Max Mullar (a Sanskrit scholar of Germany) writes as follows in his book entitled "Ancient Sanskrit Literature" :

"In the history of the world, the Veda fills a gap which no literary work in any other language could fill. As long as man continue to take an interest in the history of his race and as long as we collect in libraries and museums, the relics of former ages, 'the first place in the long row of books will belong for ever to the Rig Veda."

(iii) In the book called Plato's Apology, the great Greek philosopher Aristotle observes : "All the other sciences which are not philosophy are very necessary, but none is more important than philosophy." It can, therefore, very realistically be asserted that the fundamental teachings of the sublime Vedic literature are even more relevant today than ever before because the tide of prevalent moral degeneration seems to have fully enveloped our lives in all its phases without any visible signs of its ebb ever starting.

4. How to be successful in life ?

Inherently speaking, every individual has, ordinarily, to trek up his own path to success in the worldly race of his or her life. Fortune and extraneous circumstances do, sometimes, help some persons to ascend to the ladder of fortune, but the basic fact remains that every individual has to studiously and steadfastly, travail his way up. The entire animate and inanimate nature is full of lively energy and restless animation. Nothing is devoid of activity - right from a small creature like an ant to the expansive

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Earth which revolves continuously and steadfastly around the sun. Likewise, whole of the vegetational growth is animated by life. The wind continuously blows and in its absence, we shall all die in no time. In short, Nature enjoins one religion and that is action, incessant, untiring, powerful, energetic Action for good, for glory, for health and for happiness of each & all. "Aspire, then O Man! to live in (virtuous) deeds for hundred years. Thus, alone and not otherwise, will thy deeds not contaminate thee - says Yajur Veda in the following words :

कुर्वन्नेवेह कर्माणि जिजीविषेत् शत्रं समाः।
एवं त्वयि नान्यथेतोऽस्ति न कर्म लिप्यते नरे।।

(40.2)

Thus, activity and not indolence is the basic principle of success in life. Human life can broadly speaking, be divided into four phases - childhood, studentship, householder and old age - which, basically entails acquisition of high human quality of self-realisation. All these stages are interdependent and interrelated. Childhood passed in loving, caring, benevolent, plentiful and righteous guidance of the parents forms a sound foundation of higher studentship or scholarship. This phase constitutes the main pillar for supporting the edifice of future life. That is why, it has been said -"विद्यार्थिनः कुतः सुखम" which means "students cannot have any ease or freedom from difficulties or great effort." Hence, at the higher rung of education at college and university levels, the following basic principles should be practically adopted:

Real Zeal for Knowledge:

(i) There should necessarily be a real zeal to acquire knowledge. It is only methodical, steadfast and regular hard work at the study table which shall pay increasing dividends. half-hearted and spasmodic study shall cut no ice. At this point of time, I feel it very relevant to remind the youth, of the old very significant saying, namely:

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"Early to bed and early to rise,
makes a man healthy, wealthy & wise."

The above proverb is more followed in violation rather punctilious adoption in these days.

Regard for the teachers :

(ii) Listen to the teacher(s) very attentively and do not hesitate to ask any questions, though, of course, at the proper time. This shall help in better assimilation of the subject-matter under study. More advisedly, also sanctify your approach to the teacher as enshrined in the Taittiriy Upanishad - "आचार्यदेवो भव, that is "the teacher is an embodiment of great reverence and respect."

No Wastage of time:

(iii) "Catch the time by the forelock" as it always fleeing and the span of each phase of our lives is more or less limited. There is no short-cut to success in life. Hence, slip-shod effort to win the favours of the "Goddess Of Learning" will never fructify. So, Oh young boys and girls! Please gird up your loins to face the grim struggle of student's life. No wastage of time, no unending talks on the scooters or near the cars parked outside the blocks of your class-rooms. Tuck-shop, tea-stall and even the well-known "Student Centre" should, in no way, be rendezvous for colossal and irretrievable loss of time. Likewise, visits to the library must be made purposeful and a pursuit, more or less, of individual effort rather than excursions by Vksyks or groups of boys and girls (including even mixed groups) - going leisurely to these temples of learning, having a cursory look at books or journals, a stroll though the racks of the books and then retire shortly to coffee or cold drinks" shops for, oft-seen and characteristic, fun and frolic. All this will not do and tantamounts to self-deception by the seekers of learning. Similarly, at home, devote minimum time to the telecasts of the television including serials, cricket & other matches. Hence, my dear boys and girls! give a single-minded devotion to your studies

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at the university so that you may pass out not only as intellectually enlightened and self-disciplined individuals, but as intrinsically established mental and moral personalities, who are fit enough to undertake the more onerous and challenging responsibilities of the modern increasingly competitive mundane life. All this, ipso facto, pre-supposes healthy and disease free body maintained in a state optimal efficiency and mental alertness by regular hours of work, sleep, exercise (Yogis poses in particular), games and prayers to God. Discouraging seeing of television telecasts by me, may have sounded as advocacy of sheer puritanism to a very large majority of the young minds, but Abdul Kalam leads a very simple life and does not have a television set at his residence. He hears the Radio to keep his knowledge abreast with diverse important happenings in the present day world. In the end, let me put before you all the following beautiful three "Thoughts" for adoption in life:

(i) "Nothing in the world can take the place of perseverance. Talent will not; genius will not; education will not; persistence and determination alone are omnipotent." - Calvin Coolidge.

(ii) "Life is a short day, but a working day."

(iii) "Activity may lead to evil, but inactivity cannot lead to good"

5. Synthesis of material and moral values in life:

There is a Basic Divinity in every human being, though, of course, it lies dormant in a large majority of them. It has, therefore, to be awakened and made more powerful that all our physical limbs, organs, the mind and even the intellect. In metaphysical language, it is called Aatma or the Soul. In our body, it is symbolic of the owner of a chariot in which the driver, the bridles, the horses and the chariot represent the intellectual faculty, the mind, the organs of action (कर्मेन्द्रिय) and the gross body respectively. As the owner of the chariot or रथी is supreme in the chariot, likewise our Soul should be supreme in all the

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diverse manifestations of man's activities. Such a notion is hardly visible discernible in an extremely vast majority of men and women treading the tremendously expansive universe. What a pity? That is why the omniscient sage Yajnavalkya tells his wife - Maitreyi in Brihad - aranyaka Upanishad as follows:

आत्मा व अरेद्रष्टवयः श्रोतव्यो मनतव्यो निदिध्यासितव्यः !
मैत्रेयि! आत्मनो व अरे दर्शनेन, श्रवणेन, मत्या, विज्ञानेनेदं सर्व विदितम्।
(II.4.5)

"The Atman, O maitreyi, ought to be seen, ought to be heard about, ought to be thought about and ought to be a meditated upon; for it is only when the Self is seen, heard of, reflected upon and meditated upon that all this is known." In the earlier portion of this mantra or stanza, it has been said that the love which we bear to the wife or the husband or the sons (including of course daughters) is only an aspect of or a reflection of the love that we bear to the Atman or the Self proper. It is, in fact, for the sake of the Self that all the things become dear to us. But how to comprehend it in its real nature. The upanishad says that it can only be realised by means of contemplation - a process, ostensibly, very daunting and impracticable to the modern, materialistically bound, educated mind.

For the afore-going, it can safely be inferred that moral uprighteousness has a much significance in actual life as material prosperity. The two must go hand in hand in case the widely rampant miseries of life are to be kept off. As a bird with two wings only can fly in the air, similarly a man must, intentionally and vigilantly, maintain proper balance between marital & moral values in case he or she wants to be prosperous and happy at the same time. Even secret imbalance between the two may give a superficial appearance of happiness in the life of an individual for sometime, but the evil materialistic deeds shall, sooner or later, land him in misery-major or minor.

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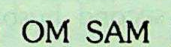
Conclusion:

Our physical frame is only the base and not our master. We must not permit this horse to ride on us. We should, very appropriately, ride the horse. While leaving in this world, we must grow from our intellectual to spiritual heights so that we may not remain only as learned vultures with a vigilant eye focused on worldly gains. Let us, therefore, harness into service our spiritual energy to control and overcome the base feelings of hatred, violence, greed, anger, lust, ego etc. We must make a firm determination to raise to our supramental existence. Ipso facto, we must shun all sins, have a spirit of humbleness and lead a life tranquility, true, devotion to duty, penance, insight and right pursuits.

All this may seem difficult so long as we are hesitant and fearful to develop the faith unto us that morally upright life is uniquely superior to the life of mere works. As soon as this conviction dawns on us, we start enjoying such sublime life as a child riding a horse starts enjoying the ride, the moment he gives up the fear and learns the art of horse-riding. Hence, we must infuse into our lives a combination of the basic material and moral values of life. In case, we are able to do so, we are bound to soon discover in ourselves tremendous physical, mental, intellectual and spiritual energy so as to achieve success in 'his life and that hereafter as envisaged in the Yajur Veda - द्वितीय त्वा (1.23)

|| OM SAM ||



In the beginning was the Word (Om), and the Word was with God ... All things were manifested by it.

- The Gospel According to Saint John 1:1 & 3 -

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Shakespeare and Webster on Widow-Marriage *

The Jacobean plays William Shakespeare's **Hamlet** and John Webster's **The Duchess of Malfi** are two arguments against and for, respectively, the practice of widow-marriage: **Hamlet** is an attempt to prove that a widow ought not to marry, while **The Duchess of Malfi** is an attempt to prove that it is cruel not to allow a widow to marry and that punishing a widow for having married is madness.

When Queen Gertrude in **Hamlet**, while trying to explain to Claudius as to why Hamlet has lost his sanity, observes:"I doubt it is no other but the main:/His father's death, and our o'er-hasty marriage " (**Hamlet** II,ii,II56-57), she is asserting that one of the facts responsible for the son's "transformation" is the overhaste in her marrying Claudius. But if we examine Hamlet's views closely, we find that he is opposed to the very practice of a widow's marrying just as some law-givers of some communities have been. [1] The fact comes to light, for instance, when we study the speeches of the Player Queen in the Gonzago play (which has been composed by Hamlet) in which she behaves, until her husband has been murdered, in accordance with the husband's and her society's expectations, and, after her husband's murder, in accordance with her own desires as she lets her own weaknesses overpower her. When the Player King talks of the possibility of her marrying the second time and winning the love of her second husband, she says:

> Such love must needs be treason in my breast:
>
> In second husband let me be accurst !
>
> None wed the second but who killed the first.
>
> (**Hamlet**, III,ii,II.152-154)

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She reiterates this when she says :

"A second time I kill my husband dead,
When second husband kisses me in bed."

(Hamlet III,ii,II.157-58)

And also when she declares:

"Nor earth to me give food, nor heaven light !
Sport and repose lock from me day and night !
To desperation turn my trust and hope !
An anchor's cheer in prison be my scope !
Each opposite that blanks the face of joy !
Meet what I would have well and it destroy !
Both here and hence pursue me lasting strife,
If, once a widow, ever I be wife."

(Hamlet III,ii,II.189-96)

Since the Player Queen represents Gertrude, through her speeches Hamlet is trying to tell the spectators what his mother used to say when she was King Hamlet's wife and that must have been what the then society of Denmark expected her to do in case she became a widow.

Even if we keep ourselves confined to Hamlet's speeches and study the faults he finds with his mother, it becomes evident that he is unhappy with her second marriage. For instance, when in his first soliloquy he says:

"Frailty, thy name is woman -
A little month, or ere those shoes were old
With which she follow'd my poor father's body,
Like Niobe, all tears :– why she, even she -
O God ! a beast that wants discourse of reason,

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Would have mourn'd longer - married with my uncle,
My father's brother, but no more like my father
Than I to Hercules : within a month:..."

(**Hamlet** I,ii,II,146-53)

he is, no doubt, objecting to the haste in her marrying Claudius, but the charge he is levelling against all women in general and his mother in particular is that of frailty. So even if Gertrude had married Claudius after a gap of several years, she would still have been guilty of having been frail as a lady's marrying the second man unequivocally means her not having remained faithful to the first one during her life-time, as through the Player Queen Hamlet says that if a lady has become a widow, she should never again become a wife [see supra].

Even the Ghost of King Hamlet objects to Gertrude's second marriage rather than to the haste, as it tells Hamlet:

"O Hamlet, what a falling off was there,
From me, whose love was of that dignity
That it went hand in hand even with the vow
I made to her in marriage; and to decline
Upon a wretch whose natural gifts were poor
To those of mine !"

(**Hamlet** I,v,II.47-52)

Here the Ghost makes a mention of the vow one takes at the time of one's marriage. In order to find out what this vow is, let us turn to these words from Shakespeare's **Twelfth Night**- the words in which a Priest is describing the marriage of Sebastian and Olivia :"A contract of eternal bond of love,..." (**Twelfth Night** IV,I,1.150). Since the Priest describes a marriage as an eternal bond rather than something lasting till one party's death, it is obvious that according to the vow a marriage lasts for

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ever and that bond of marriage is never broken. By that logic King Hamlet too expected his marriage with Gertrude to last for ever and would not concede either of the parties the right to remarry. And since Gertrude has remarried, the Ghost describes the fact here as a "falling off".

Moreover, when Hamlet goes to his mother after the Gonzago play and tries to make her realize that she has committed a wrong in marrying Claudius, he does not talk of the haste at all : he tries to persuade her that it was wrong for her to have married Claudius. The fact comes to light when we study these questions of his put to his mother :"Have you eyes ?/ Could you on this fair mountain leave to feed./ And batten on this moor ?" (**Hamlet** III,iv,11.,65-67.) No doubt, he has not given any argument to prove that the marriage is immoral and all his arguments, at the most, amount to saying that her second husband is much inferior to her first husband and that it was imprudent on her part to have accepted Claudius as her husband. This makes it crystal clear that what he is challenging is the second marriage of his mother rather than the haste. Likewise, he is objecting to this marriage itself when he describes his mother sarcastically as her "husband's brother's wife" (**Hamlet** III,iv,1.16) signifying thereby that morally speaking even now the late King Hamlet is her husband and that she has committed a sin in having become his brother's wife.

The same is the connotation of Hamlet's reflecting "... she would hang on him/ As if increase of appetite had grown/ By what is fed on'... (**Hamlet** I,ii,11.143-45). He says so in order to suggest that since she loved King Hamlet so intensely, she should not have remarried and should have remained faithful to the memory of her first husband.

On all these grounds one can safely infer that in Hamlet's ethical code there is no room for a widow to marry. That is why

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it is quite logical for him to regard his mother, who has remarried, as "a thing rank and gross in nature" (**Hamlet** I,ii,1.136), and even to go to the extent of wishing his existence to come to its end, [2] as being the son of such a person he cannot claim to have no rank and gross trait inherited from her, when he says:

"O, that this too too solid flesh would melt,

Thaw and resolve itself into a dew !

(**Hamlet** I,ii,11.132-33)

That Shakespeare is vindicating the view that it is undesirable for a widow to marry is evidenced by the fact that Gertrude's marriage causes a number of unwelcome incidents to occur: her dead husband's ghost describes the marriage as "incestuous" (**Hamlet** I,v,1.83), her son feels offended and has no affection or regard left for her in his heart (**Hamlet** III,iv,II.40-52), and begins to regard frailty as the characteristic trait of all women (**Hamlet** I,ii,1.146), she, her son and her second husband die unnatural death as consequences of her second marriage (**Hamlet** V,ii), and the whole royal family is completely wiped out of existence.

The issue whether a widow ought to remain faithful to the memory of her late husband or should marry another man has been treated also in John Webster's play **The Duchess of Malfi**, another drama written in the Jacobean period. In this drama efforts are made first to prevent a widow from marrying and, then, to punish her as she has married inspite of her brothers' efforts not to let her marry. The two brothers of the Duchess, who is a widow, make their sister assure them in the following piece of conversation that she will not remarry:

Ferd. You are a widow :

You know already what man is; and therefore

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Let not youth, high promotion, eloquence-

Card. No. Nor anything without the additoin honour
Sway your high blood.

Ferb. Marry ! They are most luxurious
Will wed twice.

Card. O fie.

Ferd. Their lives are more spotted
Than Laban's sheep.

Duch. Will you hear me
I'll never marry

(**The Duchess of Malfi** I,i,11.292-300).

This peice of conversation makes it evident that the two brothers consider it dishonourable, or a mark of low blood for a widow to marry. Most probably they are voicing the feelings of the upper section of the society to which they belong. Since the Duchess is their sister, her marrying the second time is likely. they seem to feel, to stain the reputation of their family and to lead people to believe that they have rank blood in their veins. That must be the reason why they are trying not only to persuade but also to force their sister not to remarry. Critics find it difficult to explain as to why Ferdinand and the Cardinal do not want their sister to remarry. For instance, while trying to explain as to why Ferdinand objects to the Duchess's marriage Frederick Allen remarks :

What his objection is to his sister's marrying again is not particularly clear. It is true that later he confesses to having been encouraged by the avaricious hope of inheriting great wealth ; but he must have foreseen that that wealth would probably descend or be bequeathed to the Duchess's son by her first marriage (III,iii,68).

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Quite possible the reason for his objection is none too clear even in his own mind. The very ungenerousness of such objection would be enough in itself to recommend it to the natural malevolence of both brothers. In pressing the objection upon his sister's attention, Ferdinand urges considerations that are obviously hypocritical and not even reasonable or consistent. He represents himself as concerned for his sister's good name and as afraid of the poisonous tattle of her court. But such considerations would have little significance in the event of her openly contracting a marriage, and he has no particular reason to fear a secret union. unless perhaps he feels that her knowledge of his objection to a second marriage under any circumstances may incite her to such a union. [3] Some critics have gone to the extent of suggesting that Ferdinand is in love with her and is trying to have incestuous relations with her,[4] even though there is no textual evidence to support this view. The solution of the riddle lies in the piece of conversation cited above as it makes it crystal clear that Ferdinand and the Cardinal regard it as dishonourable or an indication of rank blood for a widow to remarry, as has already been pointed out. It is a universal truth that nobody likes his family to be regarded as rank-blooded and the womenflok of one's family, especially, sisters and daughters as lusty as a family with lusty womenfolk is looked down upon.

When on hearing the Duchess' assurance not to marry the Cardinal observes :

So most widows say;

But commonly that notion lasts longer

Than the turning of an hour-glass : the funeral sermon

And it end both together.

(**The Duchess of Malfi**, I, I, II.300-03)

He is giving an indication of the fact that in his society the

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Establishment of the society (represented by the two brothers) is trying to stop the practice of widow-marriage but most widows frustrate its efforts.

What is noticeable here is that even though the Duchess later on marries Antonio Bologna, before her brothers she readily agrees to remain unmarried, as is evident from the peice of conversation quoted above. Even though after the brothers have gone she bursts out:

Shall this move me? If all my royal kindred
Lay in my way unto this marriage,
I'd make them my low foot-steps; and even now,
Even in this hate as men in some great battles,
By apprehending danger, have achiev'd
Almost impossible actions (I have heard soldiers say so),
So I through fights and threatenings will assay
This dangerous ventures.

(**The Duchess of Malfi** I, II, 11.335-42)

In their presence she says not even one single word to claim her right to marry. This signifies that even though she feels she is not doing anything undesirable in remarrying she is conscious of the fact that her society considers it unethical on the part of a widow to remarry and expects her to remain single and exercise self-restraint.

Though in both these dramas the marriage of the widow is objected to by male characters, yet it should not be taken to mean that only males in these societies were opposed to the marriage of widows because when the Duchess says :"Let old wives report/ I wink'd and chose a husband-" (**The Duchess of Malfi** I, i, 11.342-43) it becomes clear that the marriages of widows gave rise to scandals and that women leading married

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lives did not like widows to marry.

What is significant is that in either of these two dramas the objection against the marriage of a widow is raised by a person whom social rules and established social practices do not permit the woman in question to marry, as in Gertrude's case it is done by the son while in the Duchess' case it is done by the brother. Quite possibly the dramatists made the son and the brothers rise against the marriages so that there might not be any misunderstanding on the part of the reader or the spectator and the persons objecting to the marriages might not be regarded as jilted suitors. But misunderstanding has still been there and the Freudians find Hamlet having been driven by the Oedipus complex and, as has already been pointed out, Ferdinand to be harbouring incestuous designs. However there is nothing in the texts to serve as a ground for either of these musunderstandings. And nobody can help a person who imagines a mare's nests to exist. All this signifies that the group minds of the two societies depicted in these dramas, tried to discourage widows from remarrying but the widows tried to remarry even in face of threats to their lives. Since in Webster's drama the soceity has been described to be Italian and in Shakespeare's drama it is one of Denmark, it must be inferred that such socieites existed in various parts of Europe, nay, perhaps, in all parts of Europe.

But Webster seems to sympathize with the widow who marries, as in **The Duchess of Malfi** even though the Duchess has to face a lot of trouble on account of her marriage to Antonio and even has to die a violent death yet the story does not end with her death and the dramatist also includes in the drama the incidents which signify that those who caused trouble to the Duchess for her marrying the second time have to pay the price : , e Cardinal is killed by his own tool viz. Bosala, Ferdinand goes mad, and Bosala is penitent and resolves to help

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Antonio and repents on having heaped up cruelties on the Duchess. Nay, Webster makes Ferdinand say on seeing the dead body of the Duchess :

"Cover her face ; mine eyes dazzle : she died young."

(**The Duchess of Malfi** IV, ii, 1.258)

signifying thereby that he has realized that he did to his sister what he should not have done.

NOTES AND REFERENCES :

1. Several religious law-givers in India, for instance, regarded it as a violation of the rule of strict morality to remarry. The fact comes to light when we read **Manusmriti** and the Rgveda. In Manusmriti Manu is upholding the cause of the principle of one marriage in one life-time when he makes it imperative for young people to be virgins at the time of marriage as he writes :

Vedandhitya vedau va vedam vapi yathakramam

Avipluta brahmacharyo grihasthashramamavishet
(Manusmriti III,2).

(One who has studied all the Vedas or two Vedas or at least one Veda with all its constituents, and has kept his or her virginity unviolated has a right to enter into a wedlock).

Even in the **Rgveda** it has been regarded as an imperative for a person to be a virgin at the time of his/her marriage as it has been said therein:

yu va suvasah parivit agatsa u shreyan bhavati jayamanah

tam dheerasah kavaya unnayanti swadhyo manasa devayantah

(**Rgveda**, man-3,su.8, man.4)

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(Only the man who enters into wedlock after he, as a celibate, has equipped himself with edcuation and learning, dresses himself well, and has attained ripe youth, acquires name and fame in his post-education period and is granted a seat of honour by the patient learned people engaged in spreading learning).

Likewise, it has been written for womenfolk:

Aa dhenavo dhunyantamashishwi sabardughahshashya apradugdhah

Navyanava yuvatayo bhavantirmahaddevanamasuratva mekam.

(May women conceive when they are like unmilked cows, have attained full maturity, have started doing good deeds well, have equipped themselves with the latest knowledge available and have kept their virginity protected.)

Manu does not permit one to marry in case one is no more a virgin as he writes :

Sa chedakshatyonih, syad gatapratyagatapi va

Paunarbhavena bhartra sa punah sanskara marhati
(Manusmriti IX, 176)

(If one is a virgin inspite of having been married, one be permitted to remarry, but if the married person is no more a virgin he/she be not permitted to remarry).

Maharishi Dayananda, even though he does not regard it as a sin for a widow to remarry, does not permit a widow of the Brahmin, Kshatriya, or Vaishya community to remarry but permits the widows of the pariah community to remarry on the ground that they may not be able to exercise self-restrainst, as he writes :

प्रश्न - पुनर्विवाह में क्या दोष है?

उत्तर - (पहिला) स्त्री पुरूष में प्रेम न्यून होना क्योंकि जब चाहे तब पुरूष को स्त्री

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और स्त्री को पुरूष छोड़कर दूसरे के साथ सम्बन्ध कर ले। (दूसरा) जब स्त्री व पुरूष पति व स्त्री के मरने के पश्चात् दूसरा विवाह करना चाहे तब प्रथम स्त्री व पूर्व पति के पदार्थों का उड़ा ले जाना और उनके कुटुम्ब वालों का उनसे झगड़ा करना। (तीसरा) बहुत से भद्रकुल का नाम व चिन्ह भी न रहकर उसके पदार्थ छिन्न-भिन्न हो जाना। (चौथा) पतिव्रत और स्त्रीव्रत धर्म नष्ट होना, इत्यादि दोषों के अर्थ द्विजों में पुनर्विवाह वा अनेक विवाह कभी न होना चाहिए।

(Satyarth Prakash [Delhi : Dayananda Sansthan, 4th edn. 51], pp.77-78)

(Question : What is wrong with a remarriage ?

Answar : 1. Since the practice of remarriage permits a man to discard one wife for another and also a woman to discard a husband for another, it will not let conjugal love become instense. (Secondly) when a woman or a man marries another man or woman after the death of the first, she or he will carry away the belongings of the first husband or wife and the members of the family of the first husband or wife are likely to quarrel over it. (Thirdly) it may result in the elimination of even the name of a good family and its belongings too are likely to be fragmented. (Fourthly), it will involve the violation of the rule of fidelity to one's husband and fidelity to one's wife. For such reasons a member of the **dwijas** (i.e. the Brahmins, the Kshatriyas, and the Vaishyas) be never be permitted to remarry or to marry several times.)

2. This makes it evident that the emotion of Hamlet is not "in excess of the facts" and T.S. Eliot's view: "**Hamlet** (the man) is dominated by an emotion which is inexpressible, because it is in excess of the facts as they appear. And the supposed identifying of Hamlet with his author is genuine to this point: that Hamlet's bafflement at the absence of objective equivalent to his feeelings is a prolongation of the bafflement of his creator in the face of his artistic problem. Hamlet is up against the difficulty that his disgust is occasioned by his mother, but that his mother is not an adequated equivalent for it; his disgust envelops and exceeds

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her. It is, thus, a feeling which he cannot understand; he cannot objectify it, and it therefore, remains to poison life and obstruct action. None of the possible actions can satisfy it; and nothing that Shakespeare can do with the plot can express Hamlet for him. And it must be noticed that the very nature of the **donnees** of the problem precludes objective equivalence. To have heightened the criminality of Gertrude would have been to provide the formula for a totally different action in **Hamlet**; it is just **because** her character is so negative and insignificant that she arouses in Hamlet the feeling which she is incapable of representing" ("**Hamlet and His Problems**", **The Sacred Wood: Essays in Poetry and Criticism** [London : Methuen, 1966 (1960)], p.101) is untenable.

3. "Introduction" **The Duchess of Malfi** ed. F. Allen (London : Methuen, 1963 [1921]),p.21.

4. This is the opinions of, for instance, F.L.Lucas, who writes: "I do not believe, then, that Webster meant us to hunt for more motives in Ferdinand's heart than he has set in Ferdinand's mouth. And yet, when one reads **The Fair Maid of the Inn**, with its brother conessedly half-enamoured of his sister and passionately jealous of her lover (Mainly in Ford and Massinger's part of the play: but cf. II.4, which is Webster's; and again **DL** V,2,36), and then turns back to the frenzies with which Ferdinand (unlike the Cardinal) hears of his sister's seducation, the agonized remorse with which he sees her dead, it is hard to be positive that some such motive had never crossed Webster's own mind. It is merely a suggestion, and an essential one; it can be taken or left; but it does not seem to me impossible in the part-author of **The Fair Maid of the Inn**, the friend and collaborator of John Ford ("The Play", **The Duchess of Malfi** ed. F.L.Lucas [London : Chetto and Windus, 1958].p.34.

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Dwivedi's "Fine Frenzy" (1998) : An Assessment*

Syed Amanuddin : His mind and Art (1989) has remarked, *"A writer's mind is a strange mechanism, which receives and absorbs impressions from different quarters."*[1] In his another book **T.S. Eliot's Major Poems : An Indian Interpretation**, too, he has consistently held the same view, as is evident from the following :

"A Poet's mind is a complex mechanism. It absorbs influences from different quarters and transmutes them into something fresh and strange."[2]

Dwivedi seems to be following the above view in his poetry. In his recent poetic collection **Fine Frenzy**, he has alluded to diverse sources. From a close perusal of this collection, it is obvious that a good poet borrows his peotic meterial from various sources. In this collection, there are references to Whitman, Nehru, **the Upanishads**, Pope and Jung. For instance, in the following expression from **"An Evening At Cuttack"**, he has alluded to Pope :

On the spur of the moment,

I recalled the verses

Of Pope full of maxims -

"Coffee makes politicians wise."[3]

Besides in the poem "Our Freedom in Perial", he has quoted the following words of Nehruji :

"Our freedom is in peril.

Defend it with all might." (p.78)

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Then, in the poem "Master Mind", Dwivedi has referred to Jung :

It operates on personal

Collective planes.

Jung called it "Psyche". (p.108)

Thus, it is obvious that Dwivedi in this poetic collection, has borrowed from numerous sources. About Dwivedi's use of allusive technique in his verse, R.S. Tiwary in his article "The Poetry of A.N. Dwivedi" comments thus :

"... one outstanding attribute of Dr. Dwivedi's Muse is the rich store of allusiveness. References from the classical Indian Epics, the Hindu religious letters, Indian Histroy, English poetry, the Vedic and non-Vedic philosophies, the holy Bible and the like, which are found scattered through the slim delicate corpus of his poetry and which are illuminated by a holistic approach to life and lucid, transparent communication, have contributed a lustre to his creative genius." [4]

So, we see that Dwivedi's poetry in general and the present work in particular show his zeal for allusions. In fact, in this method, he seems to be inspired by the following view of Eliot about the historical sense :

"... the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of literature of Europe from Homer has a simultaneous existence and composes a simultaneous order." [5]

One of the major features of Find Frenzy is that it contains several impersonal and objective poems. For example,

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mark the following objective lines from "Present-Day Pliticians" :

"They make tall promises once in five years,

Then with their fingers they stuff their ears." (p.54)

We may also mark the following lines from "Fads Fashions" for his use of impersonality technique :

"Girls don't like boys in sheer flirtation,

No boys like girls in utter frustration.

They roll-n-rock in pop style,

And instead of music generation commotion."[6] (p.39)

Thus, it is obvious that Dwivedi, like Eliot, believes that "Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality.

And he has employed this objective method to present a faithful picutre of the contemporary society. Here he is the follower of De Bonald's view that ***"Literature is the expression of society."***[7] He is also inspired by Thomas Warton who has remarked that literature has ***"the peculiar merit of faithfully recording the features of the times."***[8] Under the impact of these critics, he has presented a realistic picture of Indian society. Mark the following lines from "The Milk-Miracle' in this connection :

"Tons of milk were devoured

by ganesh, Shiva and Nandi,

While devotees offered it with heads bowed." (p.34)

Besides, for the realistic picture of our contemporary political sence, we may quote these lines from "Whither our Democracy?":

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"Where have gone the standards

set by Gandhi, Nehru and Subhas?" (p.72)

Thus, it can be asserted that in **Fine Frenzy**, Dwivedi has presented a naturalistic and objective vision of Indian society. This portrait of Indian scene shows his inherent Indianness. Infact, V.K. Gokak's view that ***"the Indianness of Indian writing in English consists in the writer's intense awareness of his entire culture"***[9] is fully applicable to Dwivedi's poems. So, it is obvious that Dwivedi has impersonally portrayed the Indian ethos in his poetry.

But the above facts should not blind us to the truth-and this is another distinctive feature of Dwivedi's poetry-that this collection has several personal poems too. These autobiographical poems are full of lyrical intensity. For instance, mark these lines from "My Hardwar" :

"But here I also suffered
the loss of my loved son,
breaking my backbone.
His untimely loss sent
its scorption-sting
down my spine,
n I writhed n reeled under it." (p.105)

The following extract from "For My Son" shows that the poet is at his best when he deals with personal affairs :

" A long wait
after a tryst
with cruel Destiny.
A link broken,
another restored

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after years of

prayer n penance.

Om came to us

After Major was gone,

n came as a rainbow

in the clear sky." (p.98)

Even the imagery is homely and familiar in such poems.

The collection contains some light verses too. It can be stated that Dwivedi's humour is light and not harsh. It cas not hurt anybody, but tickles the senses. In fact, it is, to all intents and purposes, Chaucerian and Addisonian rather than Swiftian. For the employment of this light humour, mark the following:

A journalist asked a mail-owner"

"Why do you prefer

married men in service?"

The mill-owner replied :

"Because they would like

to sit and work in the office

rather than go on honeymooning." (p.110)

This is highly anjoyable and witty in content.

The collection is also remarkable for Dwivedi's excessive tendency to use Indian words in the poems. These Indian words, phrases and experssions lend a native colour to his English. In reality, through the proper employment of such words, phrases and experssions, he has Indianized English. The following examples my be noted in this regard :

"But the problem drags on

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like Birbal's **khichri**,

pulverizing our morale." (p.51)

"The priests applied **tika** to our forehead" (p.71)

"We then purchases the Lord's prasad." (p.71)

A notable feature of this collection in the poet's experiments with verse-technique. For instance. mark the innovative verse technique in the poem "Job-Hunting Today" :

Impatient
n
furious
the
youth
feverishly
hunts
for
a
job
today
like
a
thirsty
n
tired
deer
racing
after
a
mirage. (p.46)

By the use of such a verse form, Dwivedi has shunned all the previous poetic norms and created a new veriety of verse libre. Due to the use of a new and novel technique, it can be

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said about Dwivedi - what he himself has said about Nissim Ezekiel in his essay. "Modernity in Nissim Ezekiel's Poetry "- ***"... he is unquestionably "a modern" poet who has, through his admirable work, brought about... stylistic revolution in this country..."***[10]

Next, his metre is very near to the rhythm of prose. In fact, his verse has all the qualities of a fluent prose. Like an easy and a simple prose work, his collection is marked by a Mathematical plainness. It has the Biblical simplicity about it. There is very little room for decoration in it. Lucidity and simplicity are the hallmarks of this collection. Mark the following lines from "How can I forget 1995 ?":

"How can I forget 1995 ?

A year of gleams,

a year of dreams,

a year of promise

n fine fulfilment." (p.38)

The racy pace and the sprightly rhythm are so evident in the above lines.

Taking all the above facts into account, it may be stated that Dwivedi is a multi-faceted genius. That is why Dr. Santosh Kumar thinks that ***"Dwivedi... is both a good poet and a good influence."***[11] And **Fine Frenzy** too is a serious work of literature by a man of high literary sensitivity. This stimulating collection bound to earn widespread publicity for the poet. It has a fairly good number of fine poems. On the whole, the book is very well-written and is a useful contribution to Indian English Poetry.

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10. A.N. Dwivedi, **"Modernity in Nissim Ezekiel's Poem"** Prespectives on Nissim Ezekiel,ed. S.C. Duby (New Delhi : Kitab, 1989), p.115.

11. Santosh Kumar, **New Swatantra Times**, VI,No,1 (Jan,1995), p.30.

Trust in God is greater than the magical power of the alchemist who creates treasures of gold by his art; for he alone who confies in God is independent and satisfied with what he has, and enjoys rest and peace without envying anyone else.

- Bahya Ibn Paduka / The Duties of the Heart -

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Siegfried Sassoon (1886-1967): The Poet of War *

Siegfried Sassoon came into prominence because of his interpretations of war in a way very different from that of Rupert Brooke as reflected in his 1914 sonnets. Sassoon's mood was to convey the bitter truth and to wreck his anger on the heartless and the hypocrite. Nichols and conveyed the terror of war, but Sassoon vividly drew a more veried scene of rotten naked corpses, the mud and the rats, the foul dug-outs and the mutilated, nerve-shattered survivors.

But before entering the war, Sassoon was very romantic by nature and devoted to pursuits like hunting and cricket. Edmund Blunden correctly points out: ***Upto 1914 Mr. Sassoon was known, it seems, more in the hunting-field and on the cricket-ground than in the literary world.***[1]

In fact, this "fox-hunting' man in his youth was aware of nothing but the quickening of his impulses, the fitness of his body, the exhiliration of gallops and jumps. This is seen in his prose **Memoir of a Fox-Hunting Man,** about which Coley Taylor remarks : ***"It is worth-reading, if only to discover how little an average American knows about horses",***[2] The following observation also confirms the early romantic phase of Sassoon's life : ***"Even when riding his lusty horse in a point-to-point he was a poet : he lived poetry before he was a writer of It."***[3]

No doubt, Sassoon must have been aware of all things, from a very early age : of himself, of the evanescent beauty of this world, of man's brief reaction to it, of the abysses of time, and of eternity. He was, in fact, writing poetry, serious and satiric, promising even if immature, and he does not parade this

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in his fox-hunting masterpiece. Irwin Edman in his review of **Siegfried Journey : 1916-1920** rightly calls him ***"A Fox-hunting man, a soldier, and a meditative and humorous poet all in one."***[4]

Sasson tells us in **The Old Century and Seven More Years** that his mother had a strong feeling that his son was destined to become a great poet. He says :***"At the age of eleven I fully shared her belief that I was a heaven-born bard."***[5] These prose reminiscences have the charms of a cadenced language which is to be expected from one who, as R.C. Feld observes, ***"even as a child, felt himself dedicated to the rhythmic line."***[6]

In fact, his prose memoirs have been written in a remarkable prose style which suggests that even if the wars had not touched him, he would have earned for himself a name in the history of English Literature. Sassoon spent his finest prose on Sherston, the hero of **Memoirs of Fox-Hunting Man, Memoirs of an Infantry Officer** and **Sherston's Proress.** Ben Ray Redman says that these works are ***"almost sure to exhibit timeless qualities when most of the same author's over-famous war poetry has long since come to be seen as merely timely utterance."***[7] Reviewing Sassoon's **The Old Century And Seven More Years,** Richard A. Cordell too admires his prose in these memorable words :

In an age of jittering writing Sassoon's rich, lucid prose is the shadow of a great rock in a weary island.[8]

The book describes the sensitive and human soul of Sassoon harrowed and outraged by the barbarism of the war, and the tranquil beauty and healthy joys of his boyhood in Kent are contrasted in his memory. The same poetic prose is found in his **The Weald Of Youth,** where ***"seventeen chapters approach the plane of poetry".***[9]

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Sassoon's book **Meredith**, too, shows the ease with which he can write graceful prose. The T.L.S. reviewer of Sassoon's **Meredith** rightly comments : ***"Mr. Sassoon gives us a poet's estimate, considered with intensity of insight skilfully shaped as biography, and written with the certainity of style."***[10] The value of his memoirs does not merely consist in their remarkable prose style, but also in Sassoon's reactions towards the World War. **Memoirs of an Infantry Officer** reveals Sassoon's feeling of revolt which culminates in Sherston's letter informing his Colonel that the war in needlessly prolonged. The authorities, however, are wellbred to take the letter seriously, and Sherston falls back into nonchalance. The book, therefore, becomes, as Frank N. Magill remarks a ***"quiet but effective satire on upper-class English Life."***[11]

His prose memoirs may at times suggest the kindly, stoical humour-loving and observant young soldier than the modern crusader against war. Edmund Blunded rightly remarks, ***"In 1915 and 1916 no young soldier could have gone beyond this soldier-poet in natural enjoyment of life while he looked about him in Northern France."***[12] And, in his **Memoirs of an Infantry Officer,** Sassoon seems to hint that the war was not an utterly rotten show. He states therein, ***"A part from being shelled and so on, I must say I've often felt extra ordinarily happy even in the trenches."***[13] But there were moods of anguish which he felt. In **Sherston's Proress,** he says, ***"Those men, so strangely isolated from ordinary comforts in the dark desolation of murderously disputed trench-sectors, were more to me than all the despairing and war-weary civilians."***[14]

In **Memoirs of a Fox-Hunting Man,** he describes the trench-experience in these words : ***"Being in trenches meant among other things a trench-mouth."***[15] It is true that in this Memoir, we do not find the ironical intensity of Sassoon's

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"Counter-Attack" visualizing the war-scene in such bitter lines as-

"The place was rotten with dead; green clumsy legs/ High-booted, sprawled and grovelled along the saps...."[16]

The memoir does not show, as M.C. Canfield points out, ***"the ironical and flaming individual who wrote 'Counter-Attack'.***[17] But, surely, it reveals the uneasiness in the poet's soul which was not consoled by the Easter Sunday, while he was "Standing in that dismal ditch". The **Spectator** reviewer of his **Memoirs of a Fox-Hunting Man** has aptly pointed out thus: ***"We have met no book which exposes more pitilessly the wickedness of warfare."***[18]

Sassoon recapitulates the grim memories of the war in a detached and objective manner. These qualities are also noticed in his **Memories of an Infantry Officer.** Florence Codman aptly remarks, ***"The unusual, composite unity" of the book is on account of Sassoon's detachment, together with his acuteness as a poet.***[19]

Thus, his prose Memories reveal how the war shocked him and created in him a sense of disillusionment and bitterness This is the main significance of these reminicences. John Sparrow rightly comments about Sassoon's **Sherston's Progress,** ***"Its chief value lies in the living contrast which it presents between the pacifism which consists in a refusal to fight and the pacifism which consists in a hatred of war."***[20]

Therefore, one may say that Sassoon's recollection of the year 1914 show in what way he took the surprise and shock of the outbreak of world war. We know from his memoir, **The Old Century and Seven More Years,** about the romantic predilections of the boy Sassoon in the summer of 1898, lost in the romantic day-dreams, and looking over a Kentish Valley. But his narration from 1914 suggests a tumult in his soul, a sense of uneasiness in his mind. His memoirs have a high place in the

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history of English prose writing, not only because of their vivid and lucid prose style, but also because of their frank portrayal of the battle-scene as it affected the sensitive soul of the poet.

But the first poem **"Absolution"** in his **War Poems : 1915-1917** comes as a bit of suprise in its being reminiscent of Rupert Brooke's glorifying attitude towards war :

War is our scourge : yet war made us wise

And fighting for our freedom, we are free.[21]

The sentiment of Brooke is expressed in the above lines. Sassoon confesses that this poem was influenced by Rupert Brooke's famous sonnet sequence.[22] The poem, he adds, *"expressed the typical self-glorifying feelings of a young man about to go to the Front for the first time."*[23] He further adds,, *"...but the more I saw of the war the less noble-minded I felt about it."*[24]

In fact, we have an inkling of his real war poem of the future in his **"The Daffodil Murderer"** (1913), a parody of John Masefield's "Everlasting Mercy". In the writer's sympathies with what the wretches feel, we already find the indication of his then unforseen war poetry.

The tumult which the war created in his soul, as we saw in a discussion of his Memoirs, at last forced him to declare that war in its 1916-1917 phase was an atrocity. This he did in his book **The Old Huntsman and Other Poems** (1917). Sassoon's mood in "Absolution" changes in such poems as "The One-Legged Man", "The Hero", and "Strecher Case" which contrasts the mud of Basschendacle with the fair fields of Kent. These were not the sort of poems the folks were accustomed to getting from 'over there'. Kenneth Hopkins calls him the first poet to proclaim the error of war in his collection *The Old Huntsman and Other Poems.*[25]

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But, these were mild enough in comparison to his "Counter-Attack". The poem "In the Pink" is more restrained than what was to come :

> So Davis wrote : 'This leaves me in the pink'
> Then scrawled his name : 'Your loving Sweet heart, Willie'
> with croses for a hug (p.18).

The not is perhaps more clearly heard in the poem "They", where the Bishop's statement that when the boys come back/They will not be the same; for they'll have fought/In a just cause is put besides the boy's reply :

> "We're none of us the same; 'The boys reply:
> 'For George lost both his legs : and Bill's stone blind;
> 'Poor Jim's shot through the lungs and lie to die;
> 'And Bert's gone syphilitic : You'll not find
> 'A chap who's served that has n't found some change;
> And the Bishop said : 'The ways of God are strange.
> (pp.23-24)

This is a crude type of poetry, but it gets its point across with effective vigour by enumerating the horrors of war.

Besides, there is a sober documentary manner in the poem "A Working Party":

> "He was a youngman with a meagre wife
> And two small children in a Midland town;
> He showed their photographs to all his mates,
> And they considered him a decent chap
> Who did his work and had not much to say,
> And always laughed at other people's jokes
> Because he had n't any of his own" (p.20).

In this poem, the poet's diction changes from that of the aureole world to that of the platoon and forlorn hope. Edmund Blunden

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rightly remarks about this poems : *"No experience, I dare say, has ever been more distinctly observed."*[26]

The tone of these early war poems is different from his early peace-time poems. Some of his poems were published in The Academy between 1907 and June 1910, as Alfred Douglas tells us.[27] They lacked the note of bitterness and indignation of his war poems. An unsigned reviewer of Sassoon's **The Old Century and Seven More Years** points out the quality of these early poems in such words :

> *... he lisped in numbers and had printed*
> *a little volume while still at the*
> *University. One can recall delightful sonnets*
> *of his in The Academy.*[28]

The Old Huntsman and Other Poems shows at places that Sassoon was not as yet utterly away from Brooke's exalted attituted towards war. The poem "To Victory" begins with a note of exaltation and nobility towards war :

> Return to greet me, colours that were my joy,
> Not in the woeful crimson of men slain,
> But shining as a garden; come with the streaming
> Banners of dawn and sundown after rain (p.13)

When Sassoon showed these lines to Robert Graves, the latter told him that he would soon change his style after he suffers in the trenches. We may notice the poet's self-consciousness in the following lines from "Stand-to : Good Friday Morning" :

> O Jesus, send me a wound today,
> And I'll believe in your bread and wine,
> And get my bloody old sins washed white.
> (p.24).

In "A Letter Home", he writes with ease, but his mental poise sounds uncovincing to a reader :

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Here I'm sitting in the room
Of my quiet attic room.
... ...
And I puff my pipe, calm-hearted,
Thinking how the fighting started (p.40).

It is in such lines that we apprehend the truth of Conrad Aiken's statement while he reviews his **The Old Huntsman and Other Poems** : ***"It is a kind of intellectual falseness which undoes Mr. Sassoon."***[29]

Counter-Attack (1918), a collection of violent and embittered poems, confirmed Sassoon's bitter disillusionment which had rapidly grown out of his **The Old Huntsman and Other Poems** and his occasional writings for the periodicals, and it is still the best known of his collections of poems. In this collection Sassoon printed "Counter-Attack", "Wires", "Glory of Women", "Survivors", "Attack", Base Details", "The General", and other poems. In this volume, he turned from ordered loveliness to the gigantic brutality of war. Let us take the following extract from his title poem "Counter-Attack" :

The place war rotten with dead; green clumsy legs
High-booted, sprawled and grovelled along the saps
And trunks, face downward, in the sucking mud,
Wallowed like trodden sand-bags loosely filled,
And naked sodden buttocks, mats of hair,
Bulged, clotted heads slept in the plastering slime
And then the rain began, the jolly old rain (p.68)

This extract shows that the bloody years intensified and twisted his tenderness till what was satiric and stubborn in him forced its way to the top. **Counter-Attack** is an effective satire against the civilians' complacent attitude towards the war. This satirical bent of mind may be noticed in his later **Satirical Poems.** Edward Thompson rightly says: ***"Since the war he has***

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developed the satirical side of his genius."[30]

James Sutherland too recognizes ***"The voice of the satirist"***[31] in Sassoon's more recent poetry. But, his satire in his non-war poems lacks fire and intensity. His volume **Satirical Poems,** as James Oppenheim remarks, ***"begins with a slight headache and ends with a yawn."***[32] Compare the following lines from **On Reading the War Diary of a Defunct Ambassador :**

So that's your Diary-that's your private mind
Translated into shirt-sleeved History. That
Is what diplomacy has left behind
For after-ages to peruse, and find
What passed beneath your elegant sild-hat (p.129)

With the following lines of **"Glory of Women"** from his **Counter-Attack :**

O German mother dreaming by the fire,
While you are knitting socks to send your son
His face is trodden deeper in the mud (p.79).

The difference in the quality of satire is obvious. In the first extract, Sassoon's satire is laboured and lacks spontaniety, while in the other there is an intensely satirical tone which by its effortless ease succeeds in convincing the reader of the absolute monstrosity of war. In **Satirical Poems,** our patience ***"is strained by overemphatic satire."***[33]

In his another satirical collection **The Road to Ruin** written in the early Thirties, the best poem is probably "An Unveiling", inspired by the thought of war recollected in tranquility:

The President's oration ended thus:
'Not vainly London's War-gassed victims perished
We are a part of them, and they of us:
We honour here '(he paused)' our Million Dead

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Who, as a living poet his nobly said,
"Are now for ever London' ... (p.204).

It is obvious, that, the memories of the war inspire him best even in his later poems. When he satirises the contemporary culture and society in his later poems, he is occasionally ineffective. For example, take the last lines of "Lines Written in Anticipation of a London Paper Attaining a Guaranteed Circulation of Ten Million Daily" from his **Satirical Poems :**

Finally, O best and worst of rumour - breeders,
I damn your Circulation as a whole,
And leave you to your twice-ten-million readers
With deep condolence from my lenient soul (p.134).

Here especially the second line lacks the suggestive power of poetry. In his review of Sassoon's **Satirical Poems'** E. Shanks rightly observes : ***"Unfortunately, he was left with the satirical bent, but not with the satirical justification."***[34]

His **Satirical Poems** are ***"Well worth reading by those who would study the spirit of the times".***[35] But they lack genuine powerful feeling, as if only the horror of war could draw highly passionate and intense chords from Sassoon's poetical breast. ***The T.L.S. unsigned reviewer of his Satirical Poems rightly complained of the absence of his old intensity in these poems.***[36] Milton Waldman aptly remarks : ***"... I feel that he has outgrown the satirical period and should have closed that door behind him after the war."***[37]

In his another later collection **Rhymed Ruminations** we find a gentle Sassoon talking of sentimental moods :

Here's an old lady, almost ninety one
Fragile in dark blue velvet, from her chair
She talks to me about Lord Palmerston...
(p.244).

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Only in the concluding lines of "Silver Jubilee Celebration" in this collection does the ironic note sound with which Sassoon challenged complacency during the last war :

> Let us at least be candid with the world
> And stitch across each Union jack unfurled
> 'No bargain struck with Potsdam is put over
> Unless well backed by bombers-and Jehovah.'
> (p.238).

But for these lines, we may generally agree with this review of his **Rhymed Ruminations** - ***"Rather startlingly gentle, sentimental verse, about the war and other matter."***[38] In **Rhymed Rumination,** he occasionally recalls Rupert Brooke, his romantic opposite. It is strange to hear the once angry protester against all war declaring in "Silent Service."

> None are exempt from service in this hour;
> And vanguished in ourselves - we dare not be
> (p.257).

Reviewing this volume, Louis Untermeyer rightly comments : ***"Not even Sassoon's most consistent admirers would insist that this volume increases his poetic stature."***[39]

No doubt, Sassoon's development as a poet after his war poems is extremely interesting. It shows that he is a poet of many phases, and his genius is not limited merly to the rendering of war experience in poetry. In **Satirical Poems** he condemns the fantastic excesses and restraints of contemporary civilization, and this is a new turn of his poetic genius. Sassoon's indignation, as J.C. Squire remarks, ***"leads him to blunt condemnation or a gust of fierce laugher."***[40] In fact, the real and great Sassoon we meet only in his war poems, and the later poems show another kind of Sassoon, mellowed by years and bereft of his old intensity and bitterness.

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His volume, **Vigils,** brings a meditative and resigned Sassoon before us. Take, for example, the following lines from **Ultimatum** :

Something we cannot see, something we may not reach
Something beyond clairvoyant vision of the years
Our senses, winged with spirit, wordlessly beseech[41]

These lines justify the Times unsigned reviewer *"wondering whether Siegfried Sassoon had once been shell-shocked into poetry."*[42] S.J. Kunitz characterizes the volume **Vigils** in such words - *"A poetry sincere, pathetic, grey, monotonous, and deadening".*[43] So, Sassoon is a poet of considerable productiveness. He has immense curiosties, and his impulses are abundant. Edmund Blunden rightly remarks : *"His work is as readable as it is copious."*[44]

The two volumes, **The Heart's Journey** and **Viqils,** show the distillation of the post-war years of silence and sorrow. Percy Hutchison evaluates **Vigils** as follows : *"By it Siegfried Sassoon definitely takes his place among the outstanding minor poets of English literary history."*[45]

Thus, in his later volumes, we find a different Sassoon altogether, and this reveals the copiousness of his poetic inspiration, Here and there, in his poems he gives impressively delicate lines. In the fourth poem of **The Heart's Journey,** he writes :

When I touched your face to-day
Drifts of blossom flushed and fell. (p. 176).

Percy Hutchison has aptly remarked about **The Heart's Journey** : *"Scarcely anything more exquisite will be found in English Poetry than some of Mr. Sassoon's softely moving lines."*[46]

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On this road (spiritual path), to abandon one's own way is to enter on the true way, to pass onwards to the goal; to forsake one's own way is to enter that which has none; namely God.

- St. John of the the Cross -

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The Influence of Ancient Hindu Thought On Whitman, Emerson and Eliot. *

An attempt will be made in this paper to analyse the inroads made by ancient Hindu Thought and religion into American life and culture with special reference to Whitman, Emerson and Eliot. American writers like Emerson, Thoreau, Alcott, Whitman, Whittier, Melville, Mark Twain, Henry Adams, Carl Sandburg and T.S. Eliot constantly drew inspiration from Indian Philosophy and Reliogion i.e. The Vedas, The Puranas, The Upanishads and the great epics Ramayana and Mahabharata. The influence of ancient Hindu Thought on America's life, culture and literature is not only wide but also very deep. The transcendentalists in America wrote under the active influence of ancient Hindu Thought. Though the influence of ancient Hindu Thought on American Literature is very wide indeed, I shall try to make a succinct and systematic influence of such influence on Emerson Whitman and Eliot.

Emerson was a great student of Indian Religion and Philosophy, her life and Literature. He read and reread Indian books. He was introduced to Hindu Though Sir William Jone Hymn To Narayana. Among other titles on Hindu Thought which Emerson read mention can be made of Vadas, Gita, Upnishadas, Kalidas's Meghaduta, and Vishnu Sharma's Hitopadesh.

Emerson regarded Gita as a 'tarnce-national' book. His own words on the Gita are remarkable, "I owed a magnificent day to the Bhagavadgita It was the first of books, it was as if an empirespoke to us, nothing small or unworthy, but large, serene, consistent, the voice of an old intelligence, which in another age and climate had pondered and thus disposed of the same questions which exercise us. "The Bhagvadgita's test greatly excited his curiosity to know more of the religious literature of the East. Emerson was a great student and propagandist of ancient Hindu Thought. and he not only

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read the Indian texts but also encouraged contemporary scholars like Thoureau and Moncure Daniel Conway to take keen interest in ancient Hindu Scriptures. Emerson read Celebrooke's Essays On The Vedas,E. Roer's translations of the Upanishads and the Rigved Samhita. Emerson's poems "Brahma", "Hamatreya", "Maia", "Woodnotes", "The Celestial love", "Sphinx" and "Spirits" demonstrate Emerson's reading of Hindu Scriptures. Emerson was reading Hindu works particularly Vishnu Purana. He took down many extracts and recorded them in note book. Emerson's famous poem, "Brahma" was later composed on the basis of extracts recorded in his note books. The following lines of "Brahma" would testify to this fact:

What creature slayeth or is slain?
What creature saves or saved is?
His life will either loose or gain
And he shall follow harm or bliss.

The central idea of the poem "Brahma" appears to have based India English Teachers Conference held at Madras University, 1979 under the pressidentship of Prof. Malcolm of Bosse. The following lines of the poem

If the read slayer think he slays,
Or if the slain think he is slain,
They know not well the subtle ways
I keep and pass, and turn again.

are modelled on Gita's nineteenth sloka of the second chapter :

Ya anam vetti hantaram yashainam manyate hatam,
Ubhau tau na vijananto nayam hanti na hanyate.

Thus, we find that the influence of ancient Hindu Thought on Emerson's life and thought was a vital and dominating one. The impact of Hindu Thought and Tradition on Emerson can be clearly understood if we read the following lines by him which were written in 1866, "In the history of intellect no more important fact than the Hindu Theology teaching that the beatitude or supreme good is to

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be attained through science : namely by the perception of the real and unreal, setting aside matter and qualities and affections or emotions and passions, and actions are Maias or illusions and thus arriving at the Contemplation of the one eternal life and cause, and to Him, thus escaping new births or transmigration. "I.

Whitman : The Sanyasin of America

Whitman also like Emerson was a great student of Indian religious books and took keen interest in Indian Religion, Philosophy, and Culture. In 1956 edition of ' Leaves of Grass' Emerson has been addressed as "Master". Both the master and the disciple turned to the East, particularly to the great scriptures of India. They discovered in Indian thought and tradition a high seriousness and depth of vision to the youthfulness of American democracy. Both turned to ancient Indian values for spiritual strength and the capacity to combine the old and the new. Whitman also finds the Supreme Spirit in his poems just like Emerson.

Walt whitman's lines from his poem "From The Mists of Fabling Time" pay rich tribute to India and her rich tradition :

Passage, O soul, to India.
Eclaircise the myths asiatic - the primitive fables
Not you alone, proud truths of the world
Nor you alone, ye facts of modern science
But myths and fables of eld - Asis's, Africa's fables :
The far darting beams of the spirit the unloos'd dreams
The deep diving bibles and legends;
The daring plots of the poets - the elder religions ;
O you temples fairer than lilies, pour'd over by the rising sun
O you fables, spurning the know eluding the hold of the known, mounting to heaven.
You lofty and dazzling towers pinaccled red as rosed, burnished with gold
Towers of fables immortal, fashioned from mortal dreams :

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You too I welcome, and fully the same as the rest;
You too with joy I sing.
Passage to India
Lo, soul rest thou not God's purpose from the first.?

Whitman assimilated Vadantic ideas through the transdentalists specially through the writings of Emerson and the English and American periodicals that carried Vadantic thought and ideology. "Passage To India" contains clear references to India as well Whitman's enthusiasm for Indian Thought and Tradition. According to Dr. V.K. Chari, "Whitman's "Song of Myself" is the Vadantic doctrine of self (atman) as adumbrated in the m stical verses of the Upanishads and later developed into a system by ancient Indian logicians such as Samkara".

Indian Themes In T.S, Eliot

Eliot studied ancient Indian languages and was deeply interested in ancient Indian Thought. Eliot's own words are remarkable in this connection, "Long ago I studied the ancient Indian languages, and while I was chiefly interested at that time in philosophy, I read a little poetry too; and I know that my own poetry shows the influence of Indian Thought and sensibility. "Eliot's study of ancient Indian literature and philosophy was not casual rather he possessed a sound knowledge of literary and philosophical treasures of India. Prof. C.D. Narsimhaiah rightly remarks, "but for Indian thought and sensibility he would have written altogether different kind of poetry". Eliot's poetry is full of references from the Vedas, the Upanishads, the Bhagavadgita, and Patanjali's Yoga Sutras. The use of Shantih! Shantih! Shantih! at the end of the Waste Land has Vedic and Upanishadic undertones and overtones. In the Waste Land Eliot commands the wisdom of the past as a remedy for the modern impasse. Eliot was of the firm view that a nation cannot live without its history. In the Waste Land Eliot draws the remedy from Indian scriptures in order to save humanity from its modern impasse. The suggestion is that the remedy which worked in ancient

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India may also work in modern times. The holy land of Hindus was once overtaken by drought, the water of the Gangas was at its lowest ebb and the leaves of the trees were also drying up. Eliot refers to this episode in the Brihadkaranyak Upanishad. We are told in the Indian scripture that in a moment of doubt, skepticism, confusion and disillusionment men, gods and demons approached Prajapati. Prajapati answered through thunder. Da Sanskrit word was uttered thrice by Prajapati which was interprested as Datta, Dayadhvam and Damayatta meaning there by to give, to sympathise and to control. According to Prof. V. Rai, "this spiritual madness constitutes the one resource of the poet to reconstruct his own inner life which combined with "Datta, Dayadhvam, Damayatta the formula for social reconstruction, will make the benediction of heaven descent on the tormented humanity like the refreshing drops of gentle rain, "Shantih! Shantih! Shantih!" and lead his own soul to a state of that repose which' passeth comprehension. "[6].

Eliot studied Sanskrit and Pali at Harvard which gave him "a reservoir of ideas on which he has drawn for fifty years"[7]. He lived and studied in close contact with Lanmann, and Woods, and Babbit, who were the renowned scholars of Indian Thought and Tradition at that time, Eliot proved himself a serious scholar of Sanskrit and Philosophy. He studied ancient Hindu Literature and Scriptures for two yearsunder the guidance of Charles R. Lamman. He also studied Patanjali's Yoga Sutras under the able supervision of Jams H.Woods during the second year of his course. In one of his lectures which Eliot delivered at the University of Virginia in 1933 he clearly indicates at the influence of Indian Thought and Tradition on his mind and art, "Two years spent in the study of Sanskrit under Charles Lanmann, and a year in the mazes of Patanjali's metaphysics under the guidance of James Woods, left me in a state of enlightened mystification. A good half of the effort of understanding what

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the Indian philosophers were after and their subtleties, make most of the great European philosophers look like schools boys-lay in trying to erase from my mind all the categories and kinds of distinction common to European philosophy from the time of the Greeks."[8] Eliot leaves us in no doubt about his association with Hindu Thought and Religion. He (Eliot) sees Indian metaphysics in terms of an "Intellectual identification combined with an emotional detachment:[9]

Conclusion

Emerson was the foremost scholar of Indian Thought and Traditions. He studied and represented Indian Transcendentalism and holy scriptures in a unique manner the like of which has never been surpassed by any American scholar of Hindu scriptures so far. He was well-versed in Indian texts and his poems like "Brahma", "Hamatreya" and "Maia" reveal his deep knowledge of Hindu Scriptures. Whitman was thoroughly conversant with the Vadas, the Shastras, the Gita,. His poetry is full of Indian words like avtar, nirvana, vina, and sudra. "Passage To More Than India" indicates that Indian is not simply a country but shore to which "rockless ship" of the soul voyages on the "trackless seas". Whitman's interest in the Hindu scriptures remained unflagging and permanent. Eliot's theory of "objective correlative" was derived from the rasa Sutra of Bharata, though Bharat's Rasa Sutra contains wider implications than Eliot's "objective correlative". Both Eliot and Bharat are concerned with the manner in which the creative poet should plasticall mould the aesthetic situation or context in such a way that it stimulates in the persevere the same emotion which the poet originally felt'[10]. Eliot's poetry and plays are full of references to Ancient Hindu Thought. Eliot's entire poetic corpus reveals an unmistakable element of Indian Religion and Philosophy and like his learned teacher Charles R. Lanmann, J.H. Woods, and Babbit he was also a famous student of Sanskrit Language and Literature.

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Great works do not always lie in our way, but every moment we may do little ones excellently, that is, with great love.

- Saint Francis of Sales -

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Book-Reviews

1. Reiki Fire : By Frank Arjava Petter (Delhi : Motilal Banarsidas Pvt. Ltd 1998 first Indian reprint) pp. 126 price Rs. 65/- (Paper back) *

Reiki is very much in the air as a healing art these days. The present work is a compact handbook on this art and is an illuminating and comprehensive manual on the subject. Though essentially of Japanese origin in its present form, yet it is current world-wide in various esoteric circles. Well known Reiki master Walter Lubeck rightly remarks in the introductory preface that, "In my openion, it is by far the most important book on the topic of Reiki in recent years. Frank Arjava Petter knows how to write in an exciting sensitive and absorbing way." The learned author modestly acknowledges his gratitude to Osho, Shri Rajneesh.

The book comprises of seven chapters and various steps, with which an average Indian reader of Yoga literature can not be unfamilier, are taken up and expounded in a simple, easily intelligiable and practical manner. The various physical and psychological processes that govern our mental, spiritual and physical well-being are taken up and explained so as one may take them under one's control leading to one's physical and mental health. The necessity of an upright and virtuous moral life is appreciably emphasized. The nature and importance of various Chakras - elaborately described in Tantric Yoga - is discouraged and illuminatingly discussed. The ways to the development of the Reiki power of healing are indicated and described.

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The book is written for all students and aspirents of ancient healing and for those who may be interested in developing their own spiritual powers of healing.

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2: Office Yoga : By Julie Friedeberger (Delhi Motilat Banarsidas Private Ltd. First Edition 1998) pp. 155 price Rs. 75/- (paper back) *

Yoga, the ancient Indian science, though essentially concerned with God-realisation, is yet, comprised of some initial and constituent elements that exercise a comforting and relaxing influence on the mind and the nerves. Tension and stress, fear and anxiety are at the root of most of the troubles - physical and mental both - that are afflieting the present generation of humanity world-wide. Julie Friedeberger has studied Yoga under some master Yoga practitioners - Eastern and Western both. The name of the reputed Yoga expert Swami Dharmanand Saraswati is specially quoted by the author in this regard.

The book Office Yoga is timely boon to the exhausted and tense and ever-busy human society of the present day. They need a remedy for their troubles but don't have even the time to practise the instructions or the self-discipline to keep them selves away from the sources of their troubles. The author Julie Friedeberger rightly points out in the preface that "Office Yoga" is meant for any one whose working hours are spent mainly at a desk. It is a kind of survival book." The interactions given in

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the book are specially targetted at the people who spend most of the time at a desk, sitting in a sendentery positions."

The book consists of nine chapters, excluding the Preface, Introduction and a Reading list. The regimer presented offers valuable hints on the correct postures to be maintained at one's workplace. Besides there are highly beneficial exercises recommended for health restoring breathing which in itself leads to mental calmness and restoration of vital energy and peace.

The book, though small in size is yet highly useful and essentially practical in its directions. The beginners as well the advance practioners can all derive benefit from its study. This book has also the potential of exciting interest in the study and practice of advanced practices of Yoga. It is recommended for all persons interested in the study & practice of Yoga as a healing help in one's daily busy life.

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3: 'Living In God' by Roy Eugene Davis : Moti Lal Banarsidass Publishers Private Limited, Delhi 1997. pp. 157, Price : Rs. 195/- (Cloth) & Rs. 95/- (Paper)

'Living In God' is a sublime book on spiritual philosophy. It is written with the understanding that the desire to know God is innate to every person. God's being is the only reality in existence, else is mortal. But even the mortals with wishful aspiration can get divine status. We may be spiritual beings with

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virtually unlimited capacities and functional abilities which are to be acknowledged, It should be the innate urge of every soul to have awareness restored to 'wholesome' which is possible only by adopting the process of True life's 'prcedure', and 'practice'.

God's being is the only reality in existence, every person, creature, and thing in nature is already abiding in God. Every human being and his soul expresses God's Consciousness. So we should acknowledge the facts of life as they are and we should train ourselves to realise and acknowledge His presence all the time. Spiritual growth through meditation only can aware us to know what is true about ourselves in relationship to God.

The author has given 366 pieces for daily Meditative Contemplation and Spiritual Enrichment through the year with life-enhancing affirmations and inspirational quotations. The basic theme of all the pieces in the book is to enfold the reality that only God exists and all souls are expressive aspects of God's consciousness; We are living in God. We should try to be 'wholesome' by adopting the 'lifestyle' sustained by a clear sense of meaningful purpose pray and meditate, and frequently refresh the mind with constructive throughout.

The book contains all the God centred theme. They are inspiring and motivate the readers to lead their lives killfully and effectively for their highest goal of life. The affirmations can be used to awaken and actualize soul qualities and provide awareness of possibilities for demonstrating excellence. The author has used befitting and spiritual quotations from every possible source to enrich the spiritual theme. Spiritual enlightenment liberates soul consciousness, illumines the mind, imparts the

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radiance of health to the body; allows God's grace to flow and harmoniously adjusts personal circumstances. God is omnipresent; omnipotent and omniscient. God, being self-complete, cannot be in need of improvement. As the reality of souls God cannot be need of further entightenment. The field of primordial nature is manifested by Om, the word, flowing from the God head. It is the sebstance of all that is expressed and formed as the universe. Om can be heard in the silence of meditation. The book is a Golden Treasury of spiritual and philosophical subjects.

Reviewed By : DR. K.A. AGARWAL
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If you desire something with concentrated itention, if it does not yet exist, the universe will manifest it for you.
- Sri Yukteswar -

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INSTRUCTIONS TO THE CONTRIBUTORS

The menuscript submitted should contain definable contribution to the field of Vedic, Indological and Scientific knowledege, covering the disciplines : Vedas, Indian culture, Religion, Ancient Indian History, Philosophy, Psychology, Medicine, Yoga, Linguistics and Applied Sciences.

1. Short quality articles of below twenty pages, one side typed, (double space) including references, are preferred.

2. Original and meaningful illustrations are allowed not exceeding one printed page of the journal.

3. All major headings should be capitalized and left handed The sub-headings should immedediately follow the text.

4. Capitalized the titles of the size adjustable in the journal.

5. Foot notes are not permissible. All references within text should be marked with raised numbers and supported by complete referances at the end.

6. Unaccepted articles are returned by ordinary post.

7. All articles should be sent to the editor, Dr. K.A. Agarwal, Department of English, Gurukul Kangri Vishwavidyalaya, Hardwar - 249 404 (U.P.)

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GAYATRI MANTRA

ओ३म् भूर्भुवः स्वः तत्सवितुर्वरेण्यं भर्गो
देवस्य धीमहि धियो यो नः प्रचोदयात्।

O Lord ! O Personification of True Existence, Intelligence and Bliss ! Everlasting, Holy, All-wise, Immortal. Thou art Unborn, without any symbolical distinction and organization, Omniscient, Sustainer and Ruler of the Universe, Creator of all, Eternal, Protector and Preserver of the universe, O All-pervading Spirit ! O Ocean of mercy ! Thou art the Life of the Creation, Thou art an All-blissful Being, the very contemplation of whom wipes off all our pains and sorrows. Thou art the sustainer of the Universe, Father of all the, may we contemplate. The Holy adorable nature so that Thou mayest guide our understanding. Thou art our God, who alone art to be adored and worshipped. There is none beside Thee, who is equal to Thee or above Thee. Thou alone art our Father, Ruler And Judge. Thou alone bestoweth intelligence.

यो देवनां प्रभवश्चोद्भवश्च
विश्वाधिपो रूद्रो पहर्षिः।
हिरण्यगर्भं जनयामास पूर्वं
स नो बुद्ध्या शुभया संयुनक्तु ।।

May He, the creator and supporter of the gods, the Lord of All, the destroyer of evil, the great seer - He who brought the Cosmic Soul into being, endow us with good thoughts.

- Shvetashvataropanishad
III,4

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